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Willis's Current Notes

1855

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CURRENT NOTES:

A SERIES OF ARTICLES

ON

Antiquities, Biography, Heraldry, History, Languages, Literature, Natural History, Curious Customs, &c.,

SELECTED FROM

ORIGINAL LETTERS AND DOCUMENTS

ADDRESSED DURING THE YEAR

1855,

TO THE PUBLISHER,

GEORGE WILLIS,

GREAT PIAZZA, COVENT GARDEN, LONDON.

MDCCCLVI.

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WILLIS'S CURRENT NOTES.

No. XLIX.] "Takes note of what is done— By note, to give and to receive."—SHAKESPEARE. [JANUARY, 1855.

PAINTER'S PALACE OF PLEASURE.

SHAKESPEARE borrowed largely from this rich storehouse of "Pleasant Histories and Excellent Novels, Tragicall Matters, and other morall Argument," for the plots of his dramas, or the enrichment of his incidents; and there are few books in early English literature, so attractive in their import, or more difficult to obtain in a clean, sound, and unexceptionable condition than the volumes under notice.

A circumstance which adds to its rarity, and consequently the difficulty of obtaining the two volumes, either together, or in a co-equal condition, is the fact that each were printed at separate times. The first was printed in 1566, again in 1569, and again in 1575. The second in 1567, and again in 1580, but the title is not dated. The Harleian copy, which is noticed in Oldys' Catalogue of that superb, nay, national library, after it was purchased by Thomas Osborne, at Gray's Inn Gate, for 13,000*l.*, a much less sum than had been expended on the binding of a portion, was formed of the editions, vol. I. 1575, and vol. II. 1567. See Catalogue, 1744, vol. III., Romances and Novels, numb. 6375. The binding red morocco, with richly tooled corners.

Whether Mr. Hans Stanley was then purchaser or not, does not appear, but he presented the work to the immortal Garrick, with these lines inscribed on the fly-leaf of the first volume—

> From these dark Legends of a barbarous age,
> The self-taught SHAKESPEAR drew his Tragic page,
> From each faint portrait, each imperfect line,
> He traced Othello, Juliet, Cymbeline;
> His wilder muse succeeding criticks foil'd,
> Fruitless their author to explain they toil'd.
> 'Twas thine, O GARRICK, in each lofty part,
> To write a comment in the anxious heart;
> By skilful accent, gesture, voice, and mien,
> To show the beauties of each rapt'rous scene,
> What he to Cynthio, or to Boccace ow'd,
> Thy buskin on the British bard bestow'd.

Below these dedicatory lines, Garrick, thus highly complimented, wrote—

> The above lines were written by Mr. Hans Stanley, who gave me this book. D. G.

Upon Mrs. Garrick's decease, the library of her husband was dispersed by public auction, when this copy was purchased by Mr. Jolley for 28*l.* 17*s.* 6*d.*, and on the 16th inst. was, in the last day's sale of his books, purchased by Mr. Lilly for 18*l.*

VERITAS TEMPORIS FILIA.

YOUR Correspondent, M. R. C., asks why Queen Mary the First adopted this motto as a legend on her coins, adding that it was one "to which Mary at no period of her life was entitled." It must not be assumed that the Sovereign ever suggests a legend for the coinage, on the contrary, she, or he, merely approves or rejects what the Master of the Mint, or the designer of the medal, under the sanction of the Lords of the Treasury, may have proposed. The legend on the shillings of her predecessor, King Edward the Sixth, is TIMOR DOMINE FONS VITÆ, the family motto of the Butlers, Earls of Dunboyne; and the present Earl informed the writer that one of his ancestors was Master of the Mint in the reign of that Prince, and as a record of the fact placed his own motto on the coinage. May not that of Queen Mary have had some similar origin? It is much the fashion to imagine a Popish origin for every event of Mary's reign, and Mr. Hawkins, in his Silver Coins of England, ventures on this conjectural explanation: "The motto was adopted by the persuasion of her Romish clergy in allusion to her endeavours to restore the abominations of Popery, which had been in a great degree suppressed by her predecessors." B. N.

The inconsistency of this assertion will be apparent in reverting to facts. Sir James Butler, who married Joan, daughter of Pierce Butler, Earl of Ormonde, died in Jan. 1533, leaving Edmund his son and heir, ennobled in 1541 by King Henry the Eighth, as Baron Dunboyne. It is true, the armorial motto appears to be TIMOR DOMINI FONS VITÆ, and that legend is attached to the shillings of King Edward the Sixth, from 1547 to 1551, but not the slightest evidence is to be found that connects Lord Dunboyne with the mint affairs of either monarch, in England or Ireland, in which latter country he seems to have been a resident, and married Julia, who after a month's marriage, was the widow of Gerald 'the red haired,' fifteenth baron Kerry killed in Desmond, August 1, 1550. Edward, Baron Dunboyne, was deceased in 1566.

The legend on the shillings of Edward the Sixth was derived from the Vulgate version of the Bible, Proverbs, xiv. 27. The editions by Henry Stephens, of Paris, being then very popular among the Reformers.—Ed.

POPE'S SKULL has the animal passions strongly developed, nor are the organs of veneration or benevolence very prominent; it is, however, devoid of what is vulgarly designated "bumps and lumps," and is singularly pre-eminent for the harmonised disposition of leading characteristics. The operation of the brain upon the skull evinces indisputably how active while living were the poet's exercise of ideality and the reflective powers.

January 10. J. D. H.

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SHAKESPEARE AND CAMDEN SOCIETIES.

In Current Notes, 1852, pp. 31, 39, were notices of the termination of the Percy Society, and the final adjustment of its pecuniary affairs, honourable to all parties by whom they had been conducted.

There are, or were, two other similar Societies; the Shakespeare Society and the Camden Society, concerning which little *officially* has been heard recently, so as to learn whether they are defunct, or only in a state of suspended animation. As regards the Shakespeare, it has certainly been stated in several booksellers' catalogues that it is closed, and the stock of books and the Shakespeare portraits sold off; but I am not aware that any announcement of such being the case, has been officially made, or any account of the funds furnished to the members.

It would be satisfactory to the subscribers to receive any information or explanation regarding these matters, through the medium of your useful and entertaining Current Notes. F. R. A.

The SHAKESPEARE SOCIETY ceased at the close of 1853; the reason stated, that the Honorary Officials were desirous of retiring. In March 1854, the entire stock of the works, printed at the expense of the members, was sold by public auction for about 460*l.*, the disposal, to Mr. Skeffington, of the remaining impressions of the Ellesmere Shakspeare portrait was a private arrangement. No official account of the affairs of the Society, or its termination, has been prepared for the members, nor does it, on enquiry, appear that any such statement is contemplated.

Our Correspondent may rest assured hopes are entertained, that the CAMDEN SOCIETY is about recovering from its supposed state of suspended animation, by the following signs. During 1854, the members have received the "Letters of Lady Brilliana Harley," and the first part of "Bp. Swinford's Household Roll." Some Extracts from Grants temp. Edward the Fifth, are promised during this month, January 1855; and also, the Report of the Council elected May 2, 1853, with the report of the Auditors upon the Society's receipts and expenditure "from the 1st of April, 1853, to the 31st March, 1854."

The Camden Society appears to have lost of its phalanx of members, nearly one half. It is lamentable to reflect, how perverted have been the means and resources of this once leading and embodied power of deservedly distinguished men of all professions. Had the subscriptions and the labours of the members, located as they were and are in all the counties, been devoted to the enlargement and reconstruction of Camden's Britannia, they would have conferred especial honour on the name of the Historian whose celebrity they usurped to emblazon a notoriety which they have but faintly attempted to maintain. Such a work would have resulted in establishing an eternal national monument, and created a halo of imperishable glory on the Society; or, had that been deemed too much, a republication of Horsley's Britannia Romana, with additions based upon the annotated copies, by Professor Ward and others, in the British Museum Library, would really have rendered an important service in aid of Historical Literature, while on the contrary, many of their distributed emanations are found on book-stalls neglected and unheeded, a memorable memento of the mischiefs of inefficient or misdirected talent, and ample pecuniary means.

PHŒNICIAN PALEOGRAPHY AND LITERATURE.

On the observations of the Editor, who appears to lean to the general opinions of Oriental scholars, on the subject of Paleography and Phœnician literature, but on which a volume might be written; attached to the article in Current Notes, vol. iii. p. 73, I proffer the following remarks:—

First. Herodotus says the Phœnicians came as colonists to the Syrian coasts from the Erythræan seas. Strabo, that they came from the Persian gulf. Vallancey, that the Phœnicians and the Persians were of the same family; and as to the language called Phœnician, I can assert it was used over a much wider extent of country than was occupied by the Arabians and Persians. In this language, which in fact resembles the Chinese, in its almost total absence of grammatical inflections, are written those ancient remains which have of late caused considerable sensation throughout the literary world, viz., the cuneiform monuments of Babylon, Nineveh, Persepolis, and Behistan. On the north part of the pillar of Alahabad, we find, in a character not as yet deciphered, as I am aware by any but myself, a history which appears to be an account of the deluge, and describing the spot where Noah was buried. See Asiatic Researches, vol. vii. p. 180, pl. 6. All these writings are to be read from left to right. May not this Phœnician language, this older dialect of the Arabic have been almost universal in the days of Heber? Again, may it not have been remodelled about six hundred years after, in the days of Ishmael, to somewhat in its present form?

Secondly, Gesenius in his Monumenta Phœnicia, has numerous specimens of this language; and the Sinaic Valley has supplied 178 inscriptions in the same language. See Trans. of Royal Society of Literature, vol. ii. part 1, plates. In these inscriptions, written some before, and others soon after the exodus of the Israelites from Egypt, one word occurs more than one hundred and forty times, a sufficient evidence to prove that for the most part, I speak cautiously, and think I may say altogether, Phœnician inscriptions must be read from left to right. The one word alluded to is in numb. 142, ס נ ש sna, Mount Sina. The first letter is the Hebrew, *samech*, or *s*; the second is the Syriac and Arabic, *nun* or *n*; and the third, is the Samaritan and Runic *alaph*, or *a*; sometimes the letters are joined as in numb. 2, where it occurs three times; and at others, the letters are somewhat altered in form, but always distinguishable, even to a tyro. Surely, this word proves that all the sentences must be read from *left to right;* and also, that the writing is made up of MIXED ALPHABETS.

Thirdly, I have a printed copy of the Magni Atlantis et soubmersæ Atlantidis Reliquiem, called Phœnician, but which I think to be Runic. The heading "Atlan," is from right to left, but the narrative is alternately up and down, in eighteen lines of two feet one inch in length. This professes to have been written seven hundred years after the deluge, which it describes in most poetical language, and in which are mentioned as

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situated in the mountain passes of the Atlantic range, inns for the refreshment and rest of travellers. The writing on this Atlantic monument has been considered to be "pseudophœnicia et spuria," but those, who with the late E. H. Barker, considered it as a forgery, knew not how to decypher it. See Gesenii Scripturæ Linguæque Phœniciæ, cap. ix., where the first sign on the right hand at the lower end of the inscription, being a hieroglyph, is read as a letter, and some few of the letters themselves not being understood, no sense has been made of the whole inscription, but its internal evidence is quite sufficient to prove it *not a forgery*.

Southwick, near Oundle, Jan. 15. T. R. BROWN.

MISQUOTATION.—Butler makes the knight while reasoning with his lady love, observe,

> For what is worth in any thing,
> But so much money as 'twill bring?
> *Hudibras*, Part II. Canto i., Edit. 1678, p. 219.

This couplet has since undergone a slight change,

> For what's the worth of any thing,
> But so much money as 'twill bring.
> *Athenian Sport*, 1724, 8vo. p. 154.

But a more recent adaptation in the *Gentleman's Magazine*, Sept. 1854, p. 262, exhibits a phraseology widely differing from the original.

> The value of a thing
> Be just so much as it will bring.

Dublin, Jan. 1. A. S.

ABUSES IN THE ARMY.

Cradock, in his Literary and Miscellaneous Memoirs, vol. i. p. 171, referring to Lord Chancellor Erskine, says, "Erskine sent me his pamphlet on the Abuses of the Army, and we afterwards examined together his Remarks on Annuities, they were both printed by Tom Davies of Russell Street, Covent Garden."

These productions of the noble author do not seem to be known, at least they are not to me; but, as it *is* pretty well known that abuses in the army have not ceased to exist, it would be curious to see whether they in any way differ from those which engaged the attention of Erskine, and I shall be glad if you, or any of your readers, will furnish some information on the subject. F. R. A.

AMBRY AND EFFIGY IN AIRLIE KIRK.

THE Ambry, *scot.*, almerie, or almorie, a recess in churches for depositing the alms for the poor, is of considerable antiquity. Du Cange defines it "the Cæpe-hus of Elfric; a cupboard, storehouse, cabinet, etc.," in that sense, closets, or presses, for containing food and articles for domestic uses are generally known. Every church or chapel in the days of Papal domination, had its ambry; and were frequently hewn from one stone, having in front, by way of security, a wooden door, with iron hinges and bolts. A few of these ambries are still found about the remains of old kirks, vestiges which very laudably have been preserved long after the old fanes were demolished; but none of those in the counties of Angus or Mearns, present a better representation of the old ambry than that at Airlie, which is built into the porch on the west side of the parish kirk, situated in the south-western part of Angus.

The front, decorated with the sculptured denotations of the five Passion wounds of Christ, shows by the broken moulding, the former sockets for the embedding of the iron fastenings. On the wall within, cut into the stone, are the initials a. f. with three crescents, the armorial bearings of the family of Fenton, originally from the border, but who were the lords of the lands and barony of Baikie, in the parish of Airlie, in 1291, if not before, and were extinct in the male line about the middle of the fifteenth century.*

Possibly the ambry was made at the expense of one of the lords of Baikie; or, during the incumbency of one of the family, as parson of this kirk, the initials and arms being intended to denote the period.

The same symbols of our Lord's Passion, represented on the ambry, are also found on the coping stone of an old burying aisle, with the addition of the Scourge, the pillar to which Christ was bound, holy lance, and the pincers; with carvings of the fleur-de-lis, surmounted by a coronet. These, I infer, from their superior delicacy of execution, are of later date to the emblems on the front of the ambry. The coping stone is said to have

* Nisbet, referring to Haddington's Collections from the Registers, describes the arms of Fenton of Baiky, *arg.* three crescents, *gules*. William Fenton, Lord Baiky, is so designated in a perambulation with Alexander Ogle, Sheriff of Angus, in 1410. By their arms in our old registers being *arg.*, three crescents *gules*, Fenton of Ogile, Fenton of Carden, and Fenton of Kelly, were cadets of Fenton of Baikey. *System of Heraldry*, edit. 1804, vol. i. p. 92.

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been taken from the old kirk, which was demolished in 1783.

Built into the west gable of the kirk is a gaunt human effigy, about three feet in height, but much mutilated. The writer of the New Statistical Account of the Parish, 1843, describes it as a representation of St. John the Baptist, to whom, he adds, the church was originally dedicated. The idea is certainly erroneous, for apart from a small hamlet of houses, with a fine spring and knoll, close to the kirk, known by the name of St. Madden, there is extant in the charter-chest at Cortachy Castle, a document bearing date 1447, in which mention is made of "the bell of the Kirk of St. Madden of Airlie,"* and he doubtless was the patron saint of the kirk. His festival is held on May 17, and as he is specially said to have devoted certain days to the celebration of the Eucharist and the Passion of Christ, the emblems on the ambry and coping-stone have most probably reference to that tradition. It may, however, be noticed, though the parish kirk was dedicated to St. Madden, there was formerly, about a mile to the south-west a chapel, which had for its patron saint, St. John, and to which William de Fenton, in 1362, presented the adjoining lands of Lunross;† yet to this, the statue cannot by the most distant probability have any reference.

No description, or print of ancient armour, known to the writer, represents the peculiarity observable in the singularly formed apron of plate mail, as shewn on this figure. The carving appears to indicate scale armour, small round plates of iron, lapping one over the other like fish scales, and terminating in a point, to which is pendant an oval or heart-shaped ornament. Some Correspondent of Current Notes may possibly be able to explain this curious appendage of old costume. The animal on the book is possibly intended to represent a lamb; hence, it may be inferred, the fore finger of the right hand points to "the Lamb's book of life," an allegory not unworthy of a much later time than that to which the statue appears to belong.

The Fenton estate in the fifteenth century became the property of the younger sons of Lindsay, Earl of Crawford, and Halkett of Pitfirran. Baikie Castle stood on a rising ground, near the west side of the loch of Baikie, but has long been demolished, and a new mansion, a little to the south, erected some years since.

Brechin. A. J.

MEN often make others unfaithful by thinking them so.—*Seneca.*

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* Spalding Club Miscellany, vol. iv. p. 118.

† Reg. Mag. Sigilli, p. 25.

PAISLEY BLACK BOOK.

CAN any of the readers of Current Notes furnish particulars as to the authorship, contents, and present place of deposit of this book? It is not mentioned under the head of "Paisley" in Bishop Nicolson's Historical Library, Macray's Manual of British Historians, or in the Cottonian, Harleian, or Lansdowne Catalogues.

Ashton-under-Lyne, Jan. 15. J. R. C.

Refer to Crawford's History of the Shire of Renfrew, first printed in 1710, continued by William Semple, printed at Paisley, 1782, 4to. p. 281, where it is said, "the monks of the abbey of Paisley wrote a Chronicle of Scotland, called the Black Book of Paisley, of which an authentic copy was burned in the Abbey of Holyrood House, during the English usurpation." This assertion is derived from Dunlop's Description of the Shire of Renfrew. Another copy is noticed in Sibbald's Theatrum Scotiæ, as having been in the President Sir Robert Spottiswood's library, whence it was taken by General Lambert, and presented by him to Colonel, afterwards Thomas, Lord Fairfax. There are here also other references respecting this supposed record, of which after all, Chalmers, in his Caledonia, vol. III., p. 125, quoting Bp. Nicolson's Scottish Historical Library, p. 93, thus summarily disposes—"The monks of Paisley are said to have written a Chronicle of Scotland, which was called the *Black Book of Paisley*, from the colour of its cover; but this like the *Black Book of Scone*, appears to have been merely a transcript of Fordun's Scotichronicon." ED.

WEIGHT OF TOBACCO SMOKE DETERMINED.

HOWELL in his Letters, Book III. Letter 7, tells the story of Sir Walter Raleigh winning a wager of Queen Elizabeth, by ascertaining the weight of smoke in a pound of tobacco. The incident was recently noticed in an hebdomadal contemporary, but neither the communicant, nor the editor allude to the fact of the trick having been practised more than a thousand years before, as we find in the Dialogues of Lucian, who died in the year 180.

In Franklin's translation, 1781, 8vo. vol. III. p. 88, we read, "Somebody asked him (Demonax) one day in a scoffing manner, this question—Pray, if you burn a thousand pounds of wood, how many pounds will there be of smoke? Weigh the ashes, said he, and all the rest will be smoke." F. R. A.

Howell's Letters are fictions, written by him while confined in the Fleet Prison for debt, and the story of the wager with the Queen doubtless originated in one of his literary embellishments. Lucian's Dialogues were translated by Hickes, and printed at Oxford in 1634, where possibly Howell met with the jocosery, or, as he was quite capable, he read it in one of the Latin versions, and, adopting the tradition of Raleigh's being the introducer of tobacco from Virginia, made it an illustration of his intimacy with her Majesty, in compliment to whom that country was so named. ED.

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The following beautiful lines, as yet unpublished, are written by that eminent servant of God, and friend of man, William Bengo Collyer. They are in his own autograph, on the fly leaf of Cowper's Table Talk and other Poems, a volume in my possession, and highly prized by me.

Canonbury, Jan. 18. George Daniel.

THE DEATH OF COWPER.

The swan, 'tis fabled, sweetly sings
With her expiring breath—
O Cowper! had'st thou touch'd the strings
Of music in *thy* death!

What glorious, what mellifluous strains
Of harmony were there,
Instead of agonising pains,
The horrors of despair.

And was it then indeed *despair*,
O'erthrew that noble mind?
Ah no! insanity was there,
With genius high combin'd.

O had the darkness pass'd away,
Before the final scene,
What glimpses of eternal day,
Had then reflected been.

Then how his raptur'd soul of fire
Had kindled into praise;
And struck while here an angel's lyre,
And learn'd a seraph's lays!

This was denied—to mental gloom
An unresisting prey,
Thro' midnight shadows of the tomb,
His trackless journey lay.

A death that wore so stern a frown,
Then why should we deplore;
The sun that went in darkness down,
Hath risen to set no more.

Peckham, Dec. 1841. W. B. Collyer.

Mary Russell Mitford, born at Alresford, in Hampshire, Dec. 16, 1786, authoress of *Our Village*, and other popular works, died at Swallowfield, near Reading, on Wednesday, the 10th inst., in her sixty-ninth year. These dates are based on the beginning of a letter addressed to one of her most intimate friends—

"Swallowfield, Dec. 16, 1854.

"My dear Friend. This is a day I never thought to see again—my 68th birth-day."

Garrickiana.—Mr. O. Smith, the eminent comedian, having been obliged by deafness and declining health, to relinquish his connection with the stage, which he has trodden with so much credit for upwards of half a century, his library and choice collection of MSS. and Engravings illustrative of the Drama, will be sold by auction by Messrs. Puttick and Simpson, at the close of next month. His Garrickiana, illustrative of Garrick and his contemporaries, comprising almost every known engraving connected therewith, will form one of the most interesting features.

ROSEMARY BLOSSOMS.

Let some kindly hand make up a gathering.

My thoughts have been wandering in scented chambers, and I wish some one would edit on paper of appropriate blush, the association of Rosemary, Lavender, and Rue—three favourites, long popularly united. In the old music books, of an elementary character, the air of "Lavender's blue," is frequently found, but it has grown vulgar, and both the words and tune are descending into mere traditionary matters—

Lavender's blue, diddle, diddle, rosemary's green,
When you are king, diddle, diddle, I shall be queen.
Who told you so, diddle, diddle, who told you so?
'Twas my own heart, diddle, diddle, that told me so.

Call up your men, diddle, diddle, set them to work,
Some with a rake, diddle, diddle, some with a fork,
Some to make hay, diddle, diddle, some to grind corn,
Whilst you and I, diddle, diddle, keep ourselves warm.

If you should die, diddle, diddle, as it may hap,
You shall be buried, diddle, diddle, under the tap.
Who told you so, diddle, diddle, pray tell me why?
Because you may drink, diddle, diddle, when you are dry.

The last stanza seems to have been suggested by the old monkish rhymes, ascribed to Walter de Mapes, the boosey Archdeacon of Oxford—

Mihi est propositum in taberna mori;
Ut cum venerint Angelorum chori,
Dicant, Deus, propitius huic potatori!

which may be thus rendered—

May it be my good hap,
To die close by the tap!
That when call'd away,
Sweet cherubs may say,
God, be kind to this fellow!
For he lived and died mellow.

Gerard, gardener to Lord Burleigh, notices in his Herbal, Rosemary grew in Languedoc in such plenty that the inhabitants burned scarcely any other fuel. In the gardens of Italy and England, he adds, they made hedges of it as an ornament, and it was called Rosemarinus Coronaria, "because women have been accustomed to make crowns and garlands thereof." Hence the propriety of its standing for the queen's emblem in the old oral stanzas. Gerard, moreover, mentions it serving as spice in German kitchens and in *other cold countries*, in his day, as well as used in wine for inebriating, and as oil for medicinal purposes.

And hereupon follows another enumeration of blessings:

Rosemary green,
And Lavender blue,
Thyme and sweet Margerum,
Hyssop and rue.

Rosemary has long been considered as a symbol of remembrance, and was anciently supposed to strengthen the memory; prescriptions are found in the old medicinal treatises for that purpose. Perdita, in Shakespeare's *Winter's Tale*, act iv. sc. 3; with the flowers

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presented to Polyxenes and the guests, as a welcome to the sheep-shearing, adds—

> For you there's rosemary and rue; these keep
> Seeming and savour all the winter long.

Ophelia, too, presents Laertes a sprig of rosemary, observing—

> There's rosemary, that's for remembrance;*
> Pray you love remember!
>
> *Hamlet*, act iv. sc. 5.

So Drayton, in his ninth eclogue, has lines to the same purpose—

> Him rosemary his sweetheart [sent], whose intent
> Is that he her should in remembrance have.

On the festive occasion at Christmas, of bringing in the boar's head, at Queen's College, Oxford, and elsewhere, various carols were sung. One printed by Wynkyn de Worde, in 1521, commences thus—

> *Caput apri defero,*
> *Reddens laudes domino.*
> The bore's head in hand bring I,
> With garlands gay, and rosemary;
> I pray ye all sing merrily,
> *Qui estis in convivio.*

At weddings it was usual to dip the rosemary in the wine cup, and drink to the health of the newly married couple. So in Jaspar Mayne's *City Match*—

> Before we divide
> Our army, let us dip our rosemaries
> In one rich bowl of sack, to this brave girl,
> And to the gentleman.

And in Killigrew's *Parson's Wedding*, is a similar allusion—

> Go, get you in there, and let your husband dip the rosemary.

Sometimes it made a garnish for the meats. In Beaumont and Fletcher's *Knight of the Burning Pestle*, 1613, 4to. it is said—

> I will have no great store of company at the wedding, a couple of neighbours and their wives; and we will have a capon in stew'd broth with marrow, and a good piece of beef, stuck with rosemary. Act v. sc. 1.

Rosemary was also adopted as an essential at funerals, possibly for its odour, and as a token of remembrance of the deceased—

> And lavender is passing sweet,
> And so's the rosemary;
> And yet they deck the winding sheet,
> Beneath the dark yew-tree.

Friar Lawrence on the discovery of Juliet's corpse, bids the bystanders—

> Dry up your tears, and stick your rosemary
> On this fair corse; and as the custom is,
> In all her best array bear her to church.
>
> *Romeo and Juliet*, act iv. sc. v.

Shakespeare was here referring to the custom as observed in England. On some occasions rosemary was buried with the dead. When to make room for the burial of an ordinary gentlewoman, the body of William Parr, the brother of Queen Catherine, was dug up in the choir of the collegiate church at Warwick, "it was found perfect, the skin entire, dried to the bones, with rosemary and bays in the coffin, fresh and green."*

Cartwright also alludes to the custom, on the bearing of the body to the grave—

> Prithee see they have
> A sprig of rosemary, dipp'd in common water,
> To smell at as they walk along the streets.
>
> *The Ordinary*, 1651, 8vo. act v. sc. 1.

The practice is noticed so late as the time of Gay, who in his Shepherd's Week, describing Blouselinda's funeral, says—

> To show their love, the neighbours far and near
> Follow'd with wistful look the damsel's bier.
> Sprigg'd rosemary the lads and lasses bore,
> While dismally the Parson walked before.
> Upon her grave the rosemary they threw,
> The daisie, butter-flower, and endive blue.
>
> Fifth Pastoral; The Dirge, lines 133-138.

Henry Kirke White too, bade the rosemary "scatter about his tomb—a sweet decaying smell;" and the Rosemary Lane of Newcastle, anciently known as St. John's Chare, if in name only, keeps watch and ward over the graveyard of the beloved apostle.

During the civil commotions in the reign of King Charles the First, it appears to have escaped notice, a sprig of rosemary was the distinctive badge of the Parliamentarians. Baillie, in his diary, Dec. 2, 1640, writes—

> On Saturday, Burton and Prynne came through most of the City triumphantly; never here such a show; about a thousand horses, and above a hundred coaches, with a world of foot, every one with a rosemary branch.

Nathan Drake, in his manuscript Diary of the first siege of Pontefract, in 1644, in which he was a volunteer

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* In the first volume of Evans's Collection of Old Ballads, edit. 1810, is reprinted from "a Handeful of pleasant Delites, 1584," duod., a ballad entitled, "A Nosegaie alwaies sweet for Lovers to send for Tokens of Love at New Yeare's Tide." The third verse commences—

> Lavender is for Lovers true;

but the lines in the fourth, beginning—

> Rosemary is for remembrance,
> Between us day and night,
> Wishing that I might always have
> You present in my sight.

are supposed to have been suggestive of the poetry in Ophelia's plaintive ditty.

* Dugdale's Baronage, as quoted by Nicolson and Burn.

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defender, expresses the apprehension of an immediate assault by the roundheads; the enemy's horse being "drawn up in the parke, and many of their foote with roasemary in theire hattes."

One of the marks for the archers in Finsbury Fields, was named the Rosemary Branch; and in an old map the position is represented as a tree, inscribed *Ros' Bra'ch*, but in 1737, here was a hostelry, called the Rosemary Branch, or *Nevil's House*. It was long celebrated as a place of public entertainment, but at length having become part of Walker's lead-works, a new Rosemary Branch was in 1783, erected just beyond the former, at the junction of the parishes of Shoreditch and Islington.

W. Hylton Dyer Longstaffe, F.S.A.

Gateshead, Jan. 4.

In your Current Notes, for December, you have treated your readers with a specimen of Belfry Poetry: similar may be found in many belfries. Allow me to send you a copy from a tower in Cornwall. Perhaps some of your readers will be able to multiply other variations of Belfry Poetry.

H. T. Ellacombe.

Rectory, Clyst St. George, Jan. 17.

VERSES IN LANDULPH CHURCH BELFRY, CORNWALL.

Let awful silence first proclaimed be,
And Praise unto the Holy Trinity;
Then Honour give unto our noble King,
So with a blessing let us raise this ring.
Hark how the chirping treble sings most clear,
And covering Tom comes rowling in the rear;
And now the bells are up, come let us see,
What laws are best to keep sobriety.
Who swears, or curses, or in choleric mood,
Quarrels, or strikes, although he draw no blood;
Who wears his hat, or spur, or o'erturns a bell,
Or, by unskilful handling, mars a peal;
Let him pay sixpence for each single crime,
'Twill make him cautious 'gainst another time;
But if the sexton's fault an hind'rance be,
We call from him a double penalty.
If any should our Parson disrespect,
Or Warden's orders any time neglect,
Let him be always held in full disgrace,
And ever more be banished this place;
So when the bells are ceased, then let us sing,
God bless the Church—God save the King.

PATTERN VICTORIA FLORINS.

Though the want of a coin of a value between the shilling and half-crown had long been felt, it is only within the last few years that it was determined to supply it. It was considered also a favourable opportunity for an attempt at the introduction of a decimal system of coinage. In the present case considerable trouble was taken and many trials even made before one suitable to the taste of the exalted individuals whose pleasure is taken on the subject was produced. The success of the experiment has not, unfortunately, answered the expectations of the public, while the mistakes arising from the slight difference in size between it and the half-crown leads to continual dissatisfaction. Few persons are aware of the varied patterns which were made in the hope of gratifying the desire of making a handsome coin, but the collection of choice patterns and rare coins, of Mr. Chaffers, 20, Old Bond Street,* has enabled the writer to enumerate the following varieties—

Obv. the Queen's head, crowned, to the left, Victoria Regina, 1848. *Reverse*, an oak wreath, the prong of a trident, from the early coins of Greece, placed within. One decade. Above the wreath, 100 milles. Below the wreath, one-tenth of a pound, as shewn in the woodcut.

Obv. the same. *Reverse*, the same, but in place of One Decade, are the words One Centum.

Obv. the same. *Reverse*, within the wreath, one Florin, and below it, one-tenth of a pound.

Obv. the Queen's head, to the left, a riband binds the hair, Victoria Regina; 1848 below the head. *Rev.* the field, within a quatrefoil, occupied by a shapeless V. R. conjoined, the Shamrock, Rose, and Thistle, in the three upper quarters; the Prince's plume in the lower compartment. The legend, One Centum. One-tenth of a pound, as shewn in the woodcut.

Obv. the same. *Reverse* the same, but in place of One Centum, are the words one decade.

Obv. the same. *Reverse* the same, but the legend is, One Florin; and below, one tenth of a pound.

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* The recently published Catalogue by Mr. Chaffers, will be found deserving the attention of every numismatist, or family, in which coins are as acquisitions, considered matters of taste or recreation.

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Obv. the same. *Reverse*, the same; the legend ONE FLORIN; and below, are the words TWO SHILLINGS.

Obv. a third variety, the Queen's Head, laureated, the legend is the same. *Rev.* four shields crowned, charged with the arms of England, in the first and third; Scotland and Ireland in the second and fourth; a double rose in the centre. On the left of each shield are the Rose, Thistle, and Shamrock. The upper legend, ONE DIME; in the lower, ONE TENTH OF A POUND; as represented in the woodcut.

Obv. the same. *Reverse* the same, but the words one dime in the upper legend, are displaced by the words ONE FLORIN.

These constitute no less than nine varieties of pattern pieces; the first issue of the florin was a junction of the dies, the obverse first shown of the Queen's head crowned, the date altered to 1849, with the reverse of the ninth pattern. The omission of the initials D. G. or DEI GRATIA, on the obverse, combined with the dumpy character of the piece, occasioned much dissatisfaction.

Another variety, struck on a wider flan, has the obverse legend in old English characters, Victoria : D : G : brit : reg : F : D : mdcccliii. *Reverse*, the arms as before, but a quadrupled trefoil ornament displaces the double rose in the centre. The legend, One Florin, and below, one-tenth of a pound. The high rim in which they are struck deprives them of their metallic sound as silver, and occasions many to be doubted as counterfeits.

CONCORDANCE.—The first to any portion of the English Bible was entitled "A Concordance of the New Testament, most necessary to be had in the handes of all soche as desire the communication of any place contayned in ye New Testament. Imprinted by me T. Gibson, 1535, sm. 8vo." From the Epistle to the reader, it appears that Gibson, the printer, was asisted in the compilation by John Daye. It is of extreme rarity; a copy, defective of the title and four leaves, sold on the 11th inst., among Mr. Pickering's books, for 9*l.* 17*s.* 6*d.*

A MOTTO FOR A PUMP.

De uno puteo multi possunt aquam haurire.
Albertus Magnus de Secretis Mulierum, p. 227.

Dublin. A. S.

STRUTT'S QUEEN-HOO HALL.

SOME years since, I purchased of the author's son a printed copy of "Queen-Hoo Hall," by the late Joseph Strutt, containing manuscript memoranda by him, which, among other matters stated, the original manuscript of that romance, prior to its being printed, was submitted to Mr., subsequently Sir Walter Scott, who retained it a long time. In that writer's "Waverley" Mr. Strutt junior, accuses Sir Walter of taking facts and hints from his parent's work. He also states the story of the illuminator in Queen-Hoo Hall, is a memoir of his father, the author of so many popular works in elucidation of English antiquities.

These four volumes, printed at Edinburgh, in 1808, I presented to my friend and patron, Mr. John Broadley, whose very fine and choice library was, after his decease, sold by auction. Can any reader of Current Notes say, in whose possession is now this copy of Strutt's Queen-Hoo Hall? I have a beautiful miniature portrait of Joseph Strutt, by J. Jackson, R.A.

Jan. 15. J. BRITTON,

FRENCH NEWSPAPERS.—The daily circulation of the principal political journals of Paris is thus defined:—The *Presse*, 41,000 copies; *Siècle*, 36,000; *Constitutionnel*, 26,000; *Pays*, 16,000; *Patrie*, 15,000; *Journal des Débats*, 9000; *Univers*, 6000; *Assemblée Nationale*, 5000; *Union*, 4000; and the *Gazette de France*, 3000.

LOVE AND HONOUR.—Mrs. Jameson, in her "Ethical Fragments," gives the following as a wise saying of Landor's:—

> Love is a secondary passion in those who love most, a primary in those who love least; he who is inspired by it in the strongest degree is inspired by honour in a greater.

The *expression* as quoted is Landor's; the *idea* however, is certainly not his, it belongs to a poet of Charles the First's time, I think, as the two following lines will prove:—

> I should not love thee half so well,
> Loved I not honour more.

I do not remember where these lines are, and should be obliged if any of your readers will assist my memory?

Apropos of ideas borrowed—borrowed is too strong a word when applied to minds like Landor's and Cowper's—do you not think that our poet Cowper got his cue for his beautiful lines, beginning—

> Yon cottager who weaves at her own door;

from Corneille's paraphrase of the "Imitation of Jesus Christ," chap. ii.?

> Un paysan stupide et sans expérience,
> Qui ne sait que t'aimer et n'a que de la foi,
> Vaut mieux qu' un philosophe enflé de sa science,
> Qui pénètre les cieux, sans refléchir sur soi.

J. W.

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WILLIS'S CURRENT NOTES.

No. L.] "Takes note of what is done— By note, to give and to receive."—SHAKESPEARE. [FEBRUARY, 1855.

INEDITED LETTERS OF LAURENCE STERNE.

THE following letters addressed to John Hall Stevenson, Sterne's "Eugenius," are more characteristic of that writer than any of those already printed with his works, and are a sufficient evidence that all the letters which passed under the editorial emendations of his daughter Madame Lydia de Medalle, have been despoiled of their raciness from an erroneous estimate of what was due to his memory.

Antecedent to these two letters, the following extracts present much in elucidation of Sterne's position and sentiments, as expressed in them. There was a certain waywardness in the conduct of Mrs. Sterne, which greatly accounts for the alleged indifference towards her, so generally laid to the charge of her husband; in fact, there is no question, that the marriage tie between them was anything but a happy junction of persons. M. Tollot, an acquaintance of all the parties, in a letter to John Hall Stevenson, dated Bordeaux, le 8 Janvier, 1764, describing the onward course of his journey in France, writes—

Nous arrivames le lendemain à Montpellier où nous trouvames notre ami M. Sterne, sa femme, sa fille, et quelques autres Angloises: j'eu, je vous l'avoue, beaucoup de plaisir en revoiant le bon et agréable Tristram, qui me parut être toujours à peu prez dans le même état où je l'avois laissé à Paris. Il avoit été assez longtemps à Toulouse, où il se seroit amusé sans sa femme qui le poursuivoit partout, et qui vouloit être de tout: ces dispositions dans cette bonne dame lui ont fait passer d'assez mauvais momens: il supporte tous ces désagrémens avec une patience d'ange.* Son intention étoit retourner en Angleterre avec sa famille, mais il paroit que ces deux dames veulent passer encore un an en France pour *finir* Miss Sterne: pour lui, il est déterminé à quitter Montpellier dans le mois de Février et de venir à Paris. Je l'ai beaucoup exhorté à venir nous y joindre: j'aurai soin d'avoir une bonne chambre pour lui dans le même hotel où nous serons; nous y aurions une bonne table où il aura toujours son couvert; et s'il veut, nous le ramenerons en Angleterre avec nous: comme ce parti m'a paru lui convenir, je me flatte de le voir à Paris à la fin du mois prochain. Je voudrois bien que vous voulussiez être de la partie; ce seroit une grande augmentation de plaisir pour nous et pour lui, et nous pourrions nous y amuser pendant deux ou trois mois.

* Sterne's apparent equanimity of temper in society was unhappily too frequently assumed under very inauspicious circumstances. A home not very agreeable, ill health, and disappointments in his hopes, had their effect on a temperament sufficiently susceptible of their baneful influence. M. Tollot, in a previous letter to John Hall Stevenson, dated Paris, April 4, 1762; after describing the violence of the wind and the rain, which impelled him to take divers glasses of Bordeaux to make himself gay, adds—

Cela me fait envier quelques fois les heureuses dispositions de notre ami Mr. Sterne; tous les objets sont couleur de rose pour cet heureux mortel, et ce qui se présente aux yeux des autres sous un aspecte triste et lugubre, prende aux siens une face gaye et riante: il ne poursuit que le plaisir, et il ne fait pas comme d'autres, qui quand ils l'ont atteint ne sçavent pas le plus souvent enjouier: pour lui il boit le *bole* jusques à la derniere goutte, et encore n'y a t'il pas moien de le désaltérer.

In a letter to Foley, his banker at Paris, dated from Montpellier, Jan. 20, 1764, Sterne alludes to this determination on the part of Mrs. Sterne. "My wife returns to Toulouse, and purposes to spend the summer at Bagnieres. I, on the contrary, go and visit my wife, the church, in Yorkshire. We all live the longer, at least the happier, for having things our own way; this is my conjugal maxim. I own 'tis not the best of maxims, but I maintain 'tis not the worst." Later, in a letter to his daughter, from Paris, May 15, he parentally expresses himself, "by this time I suppose, your mother and yourself are fixed at Montauban."

As usual, Sterne was at Paris the soul of gaiety, and practically in himself adopted the motto—*vive la bagatelle.* The time was however approaching for his appearance at Coxwould, and the first of these letters, not included in his works, was then sent to England.

Paris, May 19, 1764.

My dear Cosin,—We have been talking and projecting about setting out from this city of seductions every day this month, so that allowing me three weeks to ruminate upon yr letter, and this month passed in projections, and some other things of the same termination, I account for this sin of omission to you, without pretending to excuse it—'*God be merciful to me a sinner*,'—or sometimes, dear Sir, or dear Madame, be merciful, etc., just as the case happens, is all I have generally to say for what I do, and what I do not: all which being premised, I have been weeks smitten with the tenderest passion that ever tender wight underwent. I wish, dear cosin, thou couldest conceive, perhaps thou canst without my wishing it, how deliciously I canter'd away with it the first month, two up, two down, always upon my haunches along the streets from my hotel to hers, at first, once—then twice, then three times a day, till at length, I was within an ace of setting up my hobby horse in her stable for good an all. I might as well, considering how the enemies of the Lord have blasphemed thereupon. The last three weeks we were every hour upon the doleful ditty of parting—and thou mayest conceive, dear cosin, how it alter'd my gait and air—for I went and came like any louden'd carl, and did nothing but mix tears, and *Jouer les sentiments* with her, from sunrising even to the setting of the same; and now she is gone to the South of France,

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and to finish the comedie, I fell ill, and broke a vessel in my lungs, and half bled to death.[a] Voilà mon Histoire!

We are now setting out without let or hindrance, and shall be in London ye 29th, Dijs, Deabusque volentibus. Tollot sends a thousand kind greetings along with those of our family, to you. He has had a very bad spring of it, from a scoundril relaxation of his nervous system wch had God sent us warmer weather, he would have recovered more speedily; his journey wth its change of air, will I hope sett him up; why may we not all meet for a fortnight at Scarborough this summer? I wish you would say you would, and I would settle the party, before I leave London.[b] Write a line to us at Thornhils', where I shall be whilst in town. We want sadly to see yr preachment—the report from me made yr heroc an inch higher. I see him every day, and without much, or indeed any precaution, as well by Ins as Outs. You will scarce believe I dined with him and Lord Tavistoc, t'other day, and with Lord Beauchamp, our ambassador's son, and him, etc., three days ago. He is eternally joyous and jockundissm.; and I think to a greater degree than in those days when he had more occasion. I pity him from my soul: he talks of decamping from home to sojourn in Italy, as soon as the *take* of his hôtel is expired, wch was for a year; I think Italy is not the place for him; but he has reasons wch I see not. On Thursday morning, we set out from foutre-land, tho' we ought not to abuse it—for we have lived, shag rag and bobtail, all of us, a most jolly nonsensical life of it; and so dear cosin Antony,[d] adieu, in full hopes on my side, that I shall spend many still more joyous deliriums with you, over many a pint of Burgundy—so be it,

Yr affectte Cosin, L. STERNE.

Superscribed.

To John Hall Stevenson, Esqre.,
at Skelton Castle, near Guisbro',
Angleterre. Yorkshire.

He was probably in London at the close of May; the newspapers of June 5 announced his being then in town. On June 23, he arrived at York. Two years later, the ensuing letter was addressed by him to John Hall Stevenson, at Skelton Castle, near Guisborough.

Coxwould, Dec. 17, 1766.

My dear Cosin,—I consider thee as a bank-note in the corner drawer of my bureau—I know it is there; I wish I did; and its value, tho' I seldome take a peep at it, if a comparison will excuse my idlenesses and neglects of all kind to thee—so be it, though I must take further shame, and own I had not wrote now, but that I profited by the *transit* of a Craselite,[e] by my door, of whom I have learned all welcome acotts of thee, that thou farest well, and art good liking; for my own part, I have had my menses thrice this month, which is twice too often, and am not altogether according to my feelings, by being so much, which I cannot avoid, at Lord F[alconbridge]'s, who oppress me to death with civility.[f] So Tristram goes on busily—what I can find appetite to write, is so so. You never read such a chapter of evils from me—I am tormented to death and the devil by my Stillington inclosure; and am every hour threatened with a journey to Avignon, where Mrs. Sterne is very bad; and by a series of letters I've from Lydia, I suppose is going the way of us all.

I want to know from yourself how you do—and you go on, I mean allumg—full gladly would I see you, but whilst I'm tied neck and heels as I am—'tis impracticable. Remember me sometimes in yr potations—bid Pantyh pray for me, when he prays for the Holy Catholic Church—present my compliments to Mrs. Ferguson[i]—and be in peace and charity with all mankind.

And the blessing of God the Father,
Son,
and
Holy Ghost be with you,
Amen. L. STERNE.

P.S. Greet Hales, and his household.

AMBRY.—I observe in your number for January a communication from a correspondent signing himself "A. J." which commences, "The Ambry, *scot.*, almerie, or almorie, a recess in churches for depositing the alms for the poor." Allow me to correct this false etymology; the "Ambry," means neither more nor less than a cupboard; "*almorium*," in the latinity of the middle ages, as the quotation which your correspondent gives from Ducange, indicates. The same word exists in modern French in the slightly altered shape of *armoire*.

"Alms" is derived from the Greek "*eleemosyna*," through the French term *aumône*. The Ambry never was used in our mediæval churches "to deposit the alms for the poor." It was used for depositing the vessels required for the Holy Communion. Hence its position in the chancel or side chapel, or else in the sacristy.

F. S. A.

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[a] The old story *de novo*. Writing to the same friend from Toulouse, on August 12, 1762, Sterne apprised him, "about a week or ten days before my wife arrived in Paris, I had the same accident I had at Cambridge, of breaking a vessel in my lungs."

[b] Sterne failed in this expressed desire; he went alone to Scarborough, in September following.

[c] Lawson Trotter, Mr. Stevenson's uncle, by the mother's side, the former possessor of Skelton Castle, but who as a friend of the Pretender, and an avowed Jacobite, fled from England in 1745, when the castle and estates devolved to his youngest sister Catherine, then married to Joseph Hall. Lawson Trotter was then living in exile.

[d] A distinctive title assumed to himself, by John Hall Stevenson, in his Crazy Tales.

[e] A member of the merry fraternity who met and partook of the festivities in Skelton Castle. In the prologue to the Crazy Tales, it is thus described:—

There is a castle in the north,
Seated upon a swampy clay,
At present but of little worth;
In former times it had its day:
This ancient castle is called Crazy.

[f] Sterne, in 1760, was presented by Lord Falconbridge to the Curacy of Coxwould.

[g] The alum works then carried on near Skelton.

[h] The Rev. Robert Lascelles.

[i] Addressed by Sterne, in the previously published letters as "My witty Widow."

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LORD GRAY'S ASSERTED SACRILEGE REFUTED.

In the Irish Churchman's Almanac, for 1855, is an interesting Historical Notice of the Cathedral of Down, attributed to the Venerable Archdeacon Mant, in which the following passage occurs:—

Ware records the death in 1526, of Tiberius, Bishop of Down and Connor who "very much beautified the cathedral;" but no further record remains to show in what particulars this beautifying consisted; and the work of Bishop Tiberius, as well as most of his predecessors, was destroyed in 1538, by Leonard Lord Gray, the Lord Deputy of Ireland, who, in an incursion into Ulster, burn'd the Cathedral of Down, and converted it into a stable; for which and other acts of sacrilege he was deservedly impeached and beheaded three years after.

A grave error has long prevailed on this subject—an error into which not only the venerable author, but every writer who has preceded him on the same subject has likewise fallen. It appears that if Lord Leonard Gray had any share in the demolition of the Benedictine Abbey of Down (now Down Cathedral), which, to say the least, is very doubtful, it is quite certain that the act, if committed, *did not* form one of the charges upon which he was condemned, and for which he suffered. Through the whole of the ninety articles of accusation against him, not a single allusion is made to any act of sacrilege supposed to have been committed by Gray, either at Down or elsewhere; so that for these oft repeated idle tales, no other authority is to be found than the dull fabler Stanihurst. Moore, in this respect, vindicates the character of Lord Gray, and not only insinuates, but asserts that he never became a convert to the reformed religion. Speaking of the Lord Deputy's having entered Lecale, the district in which Down is situated; in the course of a "hosting," when he took from Macgennis the "bold Castle of Dundrum, one of the strongest holds in the kingdom," Moore says: "He (Lord Leonard Gray) is accused of having in the course of this expedition burn'd the Cathedral Church of Down, defaced the monuments of the Saints Patrick, Bridget, and Columb-kill, and committed many other such acts of sacrilege; but for this generally received story there appear to be no more real grounds than for the similar charge brought against him, respecting the Collegiate Church of St. Nicholas, at Galway. Lord Leonard Gray remained to the last attached to the ancient faith; and at this time, when historians represent him as defacing and destroying the monuments of Catholic worship, he was, on the contrary, provoking the taunts of some of his reformed fellow-statesmen, by kneeling devoutly before the 'Idol of Trim'—as an ancient image of the Virgin, in the church of that town, was thus mockingly styled—and hearing three or four masses in succession." Hist. of Irel. vol. III. p. 283, referring to State Paper, T. Alen to Cromwell, numb. 257. Thus, it is not at all probable that he who had "come in the chapell, where the Idoll of Trym stode, veray devoutely kneling before Hir, and hard thre or fower masses," would commit the sacrilege so repeatedly imputed to him.

Downpatrick, Feb. 14. JAMES A. PILSON.

CUP-BEARER TO THE KINGS OF SCOTLAND.

THE office of *Pincerna*, or King's Cup-bearer in Scotland, is of remote antiquity and importance, but, although said to be hereditary in some families, so little is known respecting that officer, that the following memoranda are advanced, in the hope of eliciting further information.

The office of Cup-bearer was common to the household of the kings of all nations, and is evidently of Eastern origin; it is noticed in the sacred writings, and the inspired Nehemiah (ch. i. v. 11) is there said to have been Cup-bearer to the kings of Jerusalem. But, without entering into the history of the office in other kingdoms, it appears from chartularies and other early records, that in Scotland, not only the monarch, but also the more potent churchmen had their cup-bearers.

Chalmers, in his *Caledonia*, vol. i. p. 512, observes that Ranulph de Sules was *pincerna Regis* for some time, and died not long before the year 1170; again, at p. 538, he notices that the first of the family of Hay, in Scotland, held the same office, and died about the same year; adding that the first Hay was "succeeded by his son William, who inherited his lands, but not his office, which passed to the family de Sulis, with whom it seems to have become hereditary." These assertions it is the purport of this inquiry to reconcile, for as these particulars have been followed, without due consideration, by other writers, Chalmers' representation of the historical points is at least but vague and uncertain.

The earliest notice known to the writer of the office of *pincerna Regis* in Scotland, is that of Alfric, who in that capacity was an attesting witness to several of the charters and grants of King Edgar, who reigned from 1097 till 1107; as also to another grant to the monks of Scoon, by Alexander the First, the successor to Edgar.

During the first years of the reign of William the Lion, as observed by Chalmers, the office was held by Ranulph de Sules, who died in or about the year 1170. His successor appears to have been William de Hay, who as *pincerna Regis Scocie* granted freely to the Prior and Canons of St. Andrew's, for the space of twenty years, a carrucate of land in Pitmully, Fifeshire. This charter, confirmed by his sons Eva and David,* is the only deed known to the writer, in which Hay is distinguished by his office of pincerna; and the name of Philip de Valoniis 'Camera' appearing among other witnesses at that confirmation,† the date is ascertained to be within the years 1180 and 1211, the period of Philip de Valoniis being the King's Chamberlain, and affording incontestable proof that the office of pincerna, or cup-bearer, was held *not* by the first Hay, as erroneously asserted by Chalmers, but by the very son William, whom the same writer states "inherited his father's lands, but not his office."

* Reg. de St. Andree, p. 313. † Ibid. p. 314.

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This William de Hay is evidently the same who is said to have died towards the end of the 12th century, leaving six sons, David, William, John, Thomas, Robert, and Malcolm,* to whom ought to be added Eva, making a seventh son, since it is clear that he was a living witness at the confirmation of his father's benevolence to the Monks of St. Andrew's.

Whether, by the marriage of Julian, daughter of Ranulph de Sules, formerly cup-bearer, with one of the Hays, that office had descended to William de Hay, no evidence is found; but in various charters by William the Lion from 1204 to 1226, mostly relating to grants of land in Angus and Mearns, two of them being dated from Forfar, where there was a royal residence till the time of Bruce, the name of "Malcolm miles pincerna Regis" appears as an attesting witness.† Malcolm de Hay in 1237 witnessed a charter by his brother Thomas to the monks of Cupar.‡ The name and designation of "Malcolm pincerna domini Regis" are also attached to an agreement with the prior and monks of Mary (?); respecting the chapel of Ricarton and the Kirk of Rindalgross § [qu. Randlestone?]; who was possibly the same Malcolm de Hay.

Upon the death of "Malcolm miles," or on his relinquishing the office of Cup-bearer to the King, Chalmers, quoting the chartulary of Newbottle, states, Nicholas, nephew of Ranulph de Sules, "acquired, by his talents, the office of *pincerna*, which he exercised under Alexander the Second, and also under Alexander the Third." Subsequently, the title of *pincerna* would seem to have become obsolete in Scotland, and in the memorable letter of the Scottish Barons in 1320 to Pope John, William, the representative of the old family de Sules, subscribes himself "buttelarius Scocie."‖ This William de Sules, for conspiring against Bruce, soon after suffered death; and from that period the office or title of "buttelarius Scocie," is rarely, if at all mentioned.

Such are the brief notices obtainable in reference to the names and families of the earliest known Cup-bearers to the Kings of Scotland, but, it has to be observed, that although for some centuries past, neither the designation of the office *pincerna Regis*, nor the names of persons holding that office, occur in the records, yet it has still a place among the officers of the royal household, in the almanacs and political registers of the kingdom; and by those authorities it is held, that the family of Carnegie of Southesk, in Forfarshire, are the hereditary holders of that office.

The Carnegies of Southesk are of Norman lineage, and their original name was de Balindard, until about the year 1350, when John de Balindard passed the old patrimonial lands of Balin (hard) in the parish of Arbislot to Sir Walter de Maule of Panmure, in exchange for those of Carnegie, in Carmyllie; and assumed the name of Carnegie,† in lieu of that of de Balindard.

From the time of Duthacus de Carnegie, grandson of the last John de Balindard, and the first of the Carnegies of Kinnaird or Southesk, various members of the family have held important positions in the history of their country. The date of the appointment of Cup-bearer to the King as conferred upon one of the Carnegie family has not been ascertained, but if the Cup, as an heraldic charge upon the breast of the spread eagle, in the armorial insignia of that family, may be held as an honorary signification of the office, that appointment preceded the year 1565, as the Sir Robert Carnegie of that time used that distinction upon his seal.

King Charles the First, in 1633, in consideration of the services of Sir David Carnegie, as a lawyer and statesman, created him a peer, by the title of Earl of Southesk, subsequently forfeited by James, the fifth Earl, for his adherence to the cause of the Stuarts. He died in exile, in 1729; and leaving no issue, the representation of the family devolved on Sir James Carnegie, of Pitarrow. The present baronet, who is great grandson of the last named, is Lord Lieutenant of Kincardineshire, and claimant for the Earldom of Southesk. He married the Hon. Lady Catherine Noel, second daughter of the Earl of Gainsborough, by whom he has several daughters, and a son born March 20, 1854.

Brechin, Feb. 16. A. J.

* Douglas' Peerage of Scotland, by Wood, vol. I. p. 544.
† Regist. de Aberbrothoc, pp. 34, etc.
‡ Douglas' Peerage, Vol. II. p. 545.
§ Registr. de St. Andree, p. 396.
‖ Acta Parl. vol. i. p. 114.

LEXICOGRAPHICAL ABSURDITIES.

Dr. Ash, in his New and Complete Dictionary of the English Language, borrowed largely from Dr. Johnson. The latter had given as the origin of the word "Curmudgeon," the French *cœur-méchant*. This, however, was not Johnson's own etymology, and accordingly he added to *cœur-méchant* the words "an unknown correspondent" as the suggester of that derivation. Ash, with a laudable desire to be precise, and to assign to each word its due honour, inserted in his dictionary, as the etymology of the English "Curmudgeon," the French cœur, *unknown*, and méchant, a *correspondent*; a miser, a churl, a griper.

In Littleton's Latin dictionary, *to concur*, *to condog*, was long held as a jocosery, said to have originated in a pettish remark by the lexicographer; but in the early editions of Cockeram's Dictionary the words are used as a synonyme for the word "to agree;" thus, "agree; concurre, cohere, *condog*, condescend." And earlier, in Lyly's *Galathea*, 1592, 4to. act III. sc. 3, we find the words "concurre, *condogge*," applied as if it was simply in burlesque. How this has originated does not appear.

F. N.

* Martin de Clermont assigns considerable antiquity to the Carnegies, and states, but on no apparent authority, that the first of them, in the time of William the Lion, was Constable to the King's House at Fettercairn, for which service he obtained the lands of Fesdow and Pitnamoone.

Macfarlane's copy of the Manuscript in the Advocates' Library, Edinburgh.

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DOUBTFUL PORTRAIT OF SKELTON.

Since my former communication in Current Notes, December last, p. 103,* I have obtained two interesting works, to which I would call the attention of your readers. One of them is the "Histoire des Livres Populaires, ou de la Littérature du Colportage, etc. par M. Charles Nisard," printed at Paris, 1854, 2 vols. 8vo.†

M. Nisard, in the second volume, enters into the subject of the Dance of Death, or "Danse Macabre," and at p. 303, notices an edition of "La Grande Danse Macabre des Hommes et des Femmes," printed at Troyes, by Jean Ant. Garnier. No date appears on the title, but the time of publication is determined by that of the permission to print, May 6, 1728. Garnier's volume is in quarto, pp. 76, with sixty figures. Several facsimiles are given; the last, at p. 326, is that which has been put forth as the portrait of Skelton.

Nisard observes upon this,—

C'est l'éditeur qui s'est un peu moqué de nous, car la figure qu'il nous donne ici pour un portrait de l'auteur, est celle-là même qui représente le mois d'Avril dans le 'Compost des Bergers', de l'édition de 1705. Cette planche n'a donc ni rime ni raison; mais elle remplit apparement une place qui fût demeurée vide sans cela. C'est tout ce qu'on peut dire de mieux pour la justifier.

The other work alluded to by me, entitled, "Les Cartes à Jouer et la Cartomancie, par P. Boileau D'Ambly," printed at Paris, 1854, sm. 8vo., affords further evidence that this fanciful woodcut has served a variety of functions. The work contains forty woodcut facsimiles of various cards, and on p. 83, is again found this fantastical pseudonyme Skelton, below which we read "Valet de feuilles" (Grün-Vert), *i.e.* the Knave of Leaves, in a pack of cards. The author adds—

Estampe allemande à ce que je crois, et des premiers temps. On dirait le dessin d'un miniature semblable à celles de nos vieux manuscrits. J'en ai vu d'à peu près pareilles, gracieusement exécutées par le roi Réné, à la bibliothèque d'Angers.

F. R. A.

* In the reference to British Bibliographer, vol. IV. for p. 189, read p. 389.

† As Sterne has observed, they manage these things better in France; a similar work in reference to the early popular literature of England would be replete with much interest, and highly acceptable. Nothing beyond one or two lists of specimens of provincial dialects, and the two Notices of Popular English Histories, Fugitive Tracts and Chap Books, forming nos. 79 and 83 of the Percy Society publications, proffer any materials for their bibliography or elucidation. Even these Notices are devoid of chronology, method or order, and appear to have been nothing more than as successful ephemeral advertisements for effecting the sale of the collection to the British Museum Library for 300*l*. No production of the Stonecutter Street Press is noticed, and yet many chap books and ballads emanated from it. Possibly the following hand-bill supplies the date of its extinction.

To be sold by Hand, To-morrow, January 8, 1756, and the following days, all the Printing Materials of Mr. Robert Powell, Printer, in Stonecutter Street, deceased; among which are between Thirty and Forty standing Forms, and a large Parcel of Wood Cuts. Also the Household Goods.

SCOTLAND'S HILLS.

On one point, that this song did appear in the Edinburgh Literary Gazette, G. W. N. is correct, (Current Notes, Dec. vol. iv. p. 100,) but is in error in supposing it first appeared therein. The Gazette indeed, May 31, 1829, in a note, admits the first two stanzas had been previously published. Whitelaw's book of Scottish Song I have not seen; but G. W. N.'s version is not that given in the Gazette, which has two stanzas in addition to those originally published, and forwarded by me in my first note. These additional verses, wholly different from the third one, noticed by G. W. N. are as follow:—

The throstle and the nightingale
May warble sweeter strains,
Than thrill at lovely gloaming hours
On Scotland's daisied plains.
Give me the merle's mellow note,
The linnet's minstrelsy;
The lav'rocks on the roseate cloud,
Oh! Scotland's hills for me.

And I would rather roam beneath
Her scowling wintry skies,
Than listlessly attune my lyre
Where sunbright flow'rs arise.
The baron's hall, the peasant's cot,
Protect alike the free;
The tyrant dies who breathes their air,
Oh! Scotland's hills for me.

Apropos of this said Edinburgh Literary Gazette, the very existence of it had some little connection with "Scotland's Hills," which was printed in its third number. Possibly, it may be in the recollection of some of the readers of Current Notes, that a periodical entitled the Edinburgh Literary Journal existed some months previously to the Gazette; and in an early number of that paper, January 11, 1829, was a short notice of the "Covenanter's Communion." The author was in W. B. Gardener's shop, in Dundee, on the day the said number made its appearance; it was certainly not very gratifying to his feelings, and he *almost immediately* started for Edinburgh, where, upon a consultation with some of his literary friends, resulted the publication of the Gazette, in which, at no distant day, the "Covenanter's Communion" obtained a lengthy criticism of an highly approving tone.

Forfarshire, Jan. 2. D. P.

Sevendible.—Can any Correspondent of Current Notes explain this word, which I have not found in any dictionary, but it is in common use in Ireland to imply a thoroughly complete course or thing, to wit, a sevendible cleaning, etc?

Belfast, Feb. 9. W. W. L.

Kersey has the old statute word sevantly, implying well, honestly, as sevantly woven. Query, Is it a corruption of sevendouble, in place of sevenfold?—Ed.

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KNOWLEDGE is truly *pabulum animæ*, and books the best caterers for that entertainment.—*Tho. Forde.*

POPE'S CHARACTER OF ATOSSA.

POPE's Epistle, addressed to Mrs. Martha Blount, "Of the Characters of Women," written in rivalry of Young's lighter and more sportive Characters in his most unjustly neglected poem of the "Universal Passion;" and which Bolingbroke considered was Pope's masterpiece; was first printed in 1735, in folio; and reprinted, in the same year, in the second volume of the collected edition of his works, in quarto; the first having been published in 1717. The number of lines is 196: and no variation occurs in these editions beyond one or two verbal alterations. In those of 1735, the very prominent characters of Philomedé, Atossa, and Cloe, form no part. The lines which characterise Atossa are said to have been read to the Duchess of Marlborough, as designed for a portrait of the Duchess of Buckingham; but she soon stopped the person who was reading them; and on the authority of the Duchess of Portland, is further said to have loudly avowed—"I cannot be so imposed upon: I see plainly enough for whom they are designed." All the currently related intimations of her having bribed the poet in order to his suppressing these lines, had possibly no real fact upon which that assertion was based; the person satirized, and the satirist, both died in one year, in 1744, and the enlarged Epistle as it now appears, was first published from the author's manuscript in 1746, in folio. The additions by Pope extend the poem from 196 to 292 lines, and time has since defined the poet's delineations of character impersonated with a firm and unflinching pen. That of Philomedé, commencing at line 69—

> See Sin in state, majestically drunk;

is unequivocally allusive to Henrietta, usually called the young Duchess of Marlborough; Atossa was her mother, Sarah, Duchess of Marlborough; and Cloe, the Countess of Suffolk. For further notices, the reader is referred to Roscoe's variorum edition of Pope's works, 1824, vol. V. pp. 285-313.

S.

MODERN ILLUMINATORS.—The whole Academy at Vienna, are employed in illustrating a Missal, intended to be presented to the Empress.

LETTERS from Weimar announce the death of Dr. Eckermann, the well-known friend and amanuensis of Goëthe. His last years were saddened by bad health and social isolation.

SHAKESPEARE SOCIETY.

We are enabled to state, on good authority, that the affairs of this Society will be publicly wound up at the usual Anniversary Meeting, the 27th of April next, when the Audited Accounts will be laid before the Members, and the final Report of the Council read.

LOVE AND HONOUR.—The lines which your correspondent, J. W., Current Notes, p. 8, misquotes, being—

> I could not love thee, dear, so much,
> Loved I not honour more,

are from the elegant stanzas, "To Lucasta, on going to the wars," addressed by Colonel Richard Lovelace to Lucy Sacheverel, the lady of his affections; and printed with other of his poems, in a volume, entitled Lucasta; Odes, Sonnets, Songs, etc. 1649.

Sir Walter Scott has adopted the last verse as the motto prefixed to the twenty-fifth chapter of "the Talisman," and is erroneously quoted by him as from Montrose's lines.

Bristol. J. K. R. W.

ANOTHER correspondent, who also refers to Lovelace's Lucasta, adds—

Do any of your Correspondents know where are to be found—

> Words are things, and a small drop of ink,
> Falling like dew upon a thought, produces
> That which makes thousands, perhaps millions, think?

J. C. D.

THE lines misquoted by your correspondent, J. W., are by the cavalier-poet Colonel Richard Lovelace, and are really thus,—

> But this inconstancy is such,
> As you too shall adore;
> I could not love thee, dear, so much,
> Loved I not honour more.

The whole poem is quoted by Miss Mitford, in her Reminiscences.

The poems of Colonel Lovelace, who died in 1658, were printed in two volumes, one in 1649; the other, after his decease, in 1659. In my copy of the last is an autograph inscription, "Ursula D'Oyley, her book," whom I suppose to have been one of the D'Oyley's of Greenland, in Buckinghamshire, a family, who in the King's interest defended their house in the Civil War. If any of your readers can give me any information relating either to them, or to her, I shall be much obliged.

Birmingham, Jan. 27. J. H. S.

TOMB OF JULIET AT VERONA.

VERONA, the birth-place of Pliny and Catullus, has been no less celebrated in an age not so remote for the deadly animosities of the Houses of Montagu and the Capulet, made interesting to us by the incident of Romeo and Juliet. Girolamo della Corte, in his History of Verona, relates the story as an historical event, and Bandello, who derived it from Luigi da Porto, places the occurrence in the time of Bartolommeo Scaligeri. Few tales have ever found so many different versions as that of Romeo and Juliet, a proof of the interest it was calculated to excite. It has been traced to a Greek romance, and there are two versions by old French writers, by whom the scene has been placed in France.

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In Italy, it is first discovered in Massuccio, from whom, as supposed by some persons, Shakespeare derived it, while others imagine him to have taken it from the old drama by Luigi da Groti; and again subsequently written by Luigi da Porto, whose version of the catastrophe differs from that of Massuccio. Luigi da Porto makes Juliet awake from her death-like slumber after Romeo has swallowed the poison, which affords occasion for a scene of great pathos. The natural joy of her finding him near her when she awakes, and his transport at her restoration to life indulged in for a few brief moments, render the horror of the discovery of his having taken poison the more heart-rending. Shakespeare adopted Massuccio's relation, and made Juliet awaken after Romeo had expired; the scene as now represented, being it is presumed Colley Cibber's arrangement. Many dramas have been founded on this tale, two in the Spanish language, by Lope de Vega and by Fernando Roxas, change wholly the names and the catastrophe, as in them the lovers are happily united.

Margaret, Countess of Blessington, in her "Idler in Italy," describing her visit to Verona, exclaims—"Verona! the very name is instinct with associations dear to every English heart, and the place seems like a second home, so blended is it with recollections awakened in early youth, by the enchanter, whose magic wand has rendered parts of Italy, never visited before, as familiar to us as household words.

"Who has ever forgotten the first perusal of Romeo and Juliet, when the heart echoed the impassioned vows of the lovers, and deeply sympathised with their sorrows? Though furrows of care and age may have marked the brow, and the bright hopes and illusions of life have long faded, the heart will still heave a sigh to the memory of those days, when it could melt with pity at a tale of love; and grief for the loss of our departed youth becomes blended with the pensiveness awakened by the associations of what so greatly moved and interested us in that joyous season of existence.

"Few places have undergone less change than Verona, and this circumstance adds to the interest it excites. It is difficult, if not impossible, at least while in Verona, to believe that the story of these lovers is, after all, but a legend, claimed by many countries. I confess it appears to me, to be more true than many of the facts recorded by 'grave and reverend' historians, as connected with cities and buildings which still retain proofs of their authenticity. It is the genius of Shakespeare that has accomplished this, and every English heart will own it. I feel much less interest about seeing the far-famed amphitheatre here, than the tomb of Juliet, a confession calculated to draw on me the contemptuous pity of every antiquary in Italy.

"My first visit was to the vineyard in which is the sarcophagus said to have been that of Juliet, the fair and gentle maid immortalised by our own Shakespeare, and to whose memory every English heart turns with an interest, with which he alone could have invested it. The vineyard is near the Franciscan convent, and is supposed to have formerly been a cemetery.* It now belongs to a person who permits the sarcophagus to be seen, in return for which favour a small gratuity is expected, if not demanded.

"This coffin, if such it may be called, is composed of a coarse red stone, greatly injured by time,† and resembles much more one of those large stone vessels used for feeding pigs in farmyards, than a sarcophagus. It is large enough to have contained two bodies, provided, as the cicerone gravely observed, they were not very large. I confess that my enthusiasm was very much cooled by the view of this tomb; for I could not bring myself to believe that it really was the last resting-place of the maiden whose story enabled Shakespeare to give to the world a creation so full of beauty, that cold indeed must be the mind which feels not its truth, and sympathises not with the sorrows of the gentle lovers.

"The doubt of the sarcophagus having really been that of Juliet, consoled me for the 'base uses' to which it had been applied; for, hear it all ye who have wept over her fate as represented by our glorious bard! it bears irrefragable proofs of having served as a receptacle for washing vegetables, many fragments of which floated in the impure water at the bottom of it.

"The least doubt of this coffin having been Juliet's greatly excites the choler of its proprietor; who, believing that the exercise of English generosity depends on its authenticity, and actuated by a fear of the diminution of his receipts, should discredit be attached to it, zealously proclaims it. I felt proud when I reflected that never would the names of the lovers be mentioned without a reference to England's greatest poet, who in

* Juliet was buried in the subterrain of Ferma Maggiore, a monastery founded in 1230, and which belonged to an order of Franciscan friars. Some years since, the monastery was destroyed by fire, when the vaults and the burying place were reduced to ruins. At this time, the stone sarcophagus, the reputed sepulchre of Juliet, was moved from its original deposit, and placed in the entrance gateway of the monastery, in which situation Duppa saw it in 1822. When placed there, it was whole, and the upper edge entire; but the votaries of Shakespeare had even then caused the mutilation shewn in the woodcut, and carried off the fragments as relics. Since that period, the Countess speaks of its being placed in the grounds of the ruined convent.

† The injuries by time are nothing compared to the mischief perpetrated by sacrilegious hands which carry off pieces as sacred relics. The hole in the side, as shewn in the woodcut, was doubtless made to let out the impure water.

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immortalising them, has made his own fame, and that of his country still more widely extended. Happy is he whose name is blended with that of his land, and who in distant ones has made both beloved! How many thousands have visited the supposed sarcophagus of Juliet from having seen or read Shakespeare's tragedy, who would never have thought of her, if the story had not been related by him."

WHO WILL BELL THE CAT?

JAMES the Sixth, upon the death of the Regent, Earl of Marr, October 29th, 1572, was, with the Earl's children, committed to the care of the Earl's brother, Sir Alexander Erskine of Gogar; to George Buchanan, Adam and David Erskine, and Peter Young, under the direction and government of the old Countess of Marr, whose loyalty and devotion to the Royal family of Stuart had induced her to suckle the young king, and afterwards to be his nurse and attendant, under the commission of the regent and parliament of Scotland.

One day, the young king had for his theme from Buchanan the history of the conspiracy against James the Third, at Lauder, in which Archibald, Earl of Angus, obtained the name of "Bell the Cat," from his telling them the fable of some rats having combined against a cat, which they proposed to seize and tie a bell about his neck, to warn them of their danger; but as they were about to put their project in execution, one of the old rats asked which of them would be the first to seize the cat? This witty question created a profound silence, when Angus exclaimed, "I'll bell the cat!" After dinner the young king began romping and trifling with the Master of Erskine, the Earl of Marr's eldest son. Buchanan ordered the king to be silent, and not to interrupt Erskine in his reading; to which command James paying no heed, Buchanan said that if he did not hold his peace he would whip his breech. "Will you do so?" said the kingling, "I would fain see who will bell the cat?" Up started Buchanan, and putting aside his book, with a sound drubbing sternly performed his promise. The old Countess, being in her apartment immediately adjoining, ran up to the boy-king, and taking him up in her arms, asked him the cause of his crying? which the bawling sovereign explained in the best way he could. Resenting this castigation of royalty as an insult to the dignity of her charge, she boldly asked Buchanan how he dared to lay his hand on the Lord's anointed? To this Buchanan gravely replied, "Madam, I have whipped the King for disobedience and rudeness in the usual way; you may heal it with a kiss if you please."

The Master of Erskine, upon another occasion having a tame sparrow, James resolved to take it from him. Erskine resisted, and in the struggle the king killed the sparrow. Buchanan, for his tyranny and cruelty, gave his royal pupil a box on the ear; yet the tutor is charged with having instilled into the king's mind absurd notions.

M. S. M.

IRISH GROATS OF KING HENRY THE EIGHTH.

AMONG our Corporation Manuscripts is a royal mandate, dated at Westminster, Nov. 16 [1540], 32 Hen. VIII., addressed to the Sheriff of Warwickshire and Leicestershire, ordering him to publish the following proclamation, which may possibly interest the readers of Current Notes.

Leicester, Feb. 6. WILLIAM KELLY.

Whereas, the Kings most royall Maiestie at his graces great costes and expenses hathe a longe tyme susteynyd and yet kepith a great armye in his londe of Irelond, as well for conseruation and deffence of his seid lond as for the annoyance of suche his highness enymyes as attempt dayle great dyspleasures agenst his subiectes of the same; and for the mayntenaunce and relyf of the said armye and subiectes by his most excellent wysdome hathe ordenyd a coyne of money, as well of grottes as peñs of twopenc' to be currant only within his seid lond of Irelond, beryng the prynte of the harpe on the oon syde thereof, whiche coyne dyuers and sondre persons haue lately transported and brought of the seid lond, and uttrid the same within this his realme of Englond, not only to the great detryment and hurte of his seyd graces lond of Irelond, and of the seid armye and subiectes of the same, but also to the great deceyt of his heignes louing subiectes of this his realme of Englond. For remedye whereof his maiesty by this his proclamacion stretly chargith and comaundyth that no persone or persons of what estate, degre or condycion so euer he or she be of, shall from hensforth transporte or brynge out of his seid heighnes lond of Irelond, eny of the seid coyne of grottes or peñs of twopens' ordeynyd to be currant for and within the seid lond, nor utter or paye for eny payment within this realme of Englond, Wales, Barwyke, Calice or the Marches of the same, any of the seid coyne, vppon peyne of fforfeture of the treble value of the seid coyne brought, transported, or uttrid for payment contrary to this proclamacion, and on that to suffer ymprysonment and make fyne at his graces wyll and pleasure.

This proclamation is of some importance to Irish Numismatists, and refers to the groats and half groats, having in field on the reverse the initials H. K., the harp dividing them. The King's marriage with Catherine Howard took place on August 8, 1540, when the weight and quality of the coinage that immediately followed that event in no way rendered them of equal value with the groats and half groats then current in England. The Irish groat is figured in Simon's plate V. numb. 107; and the half-groat, in Holmes's additional plate, appended to the edition, 1810, numb. 18. This, with others of Holmes's coins there engraved, passed into the Henderson collection, and were dispersed at his sale in June 1818.

Simon appears to have had but a slight knowledge of this proclamation, as he refers the proposed penalties to the year 1541, when his highness had assumed the sovereignty as King of Ireland;* and the coinage with the regal titles was wholly different.

* Essay on Irish Coins, 1749, 4to., p. 34. The editors of the edition, 1810, 4to., have not corrected this appropriation; and Mr. Lindsay, Coinage of Ireland, 1839, p. 50, simply refers to Simon.

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WILLIS'S CURRENT NOTES.

No. LI.] "Takes note of what is done— By note, to give and to receive."—SHAKESPEARE. [MARCH, 1855.

COVENT GARDEN IN THE SEVENTEENTH CENTURY.

THE appellation is said to be derived from the land having been formerly part of the possessions of the Convent Garadon, in Leicestershire. Upon the dissolution of religious houses in England, this land fell to the crown, and King Edward the Sixth granted it to his uncle, Edward Seymour, Lord Protector, created Duke of Somerset in 1547, but who being attainted and beheaded in 1552, all his honours and lands were forfeited.

In May 1552, John Russell, Earl of Bedford, then Lord Privy Seal, obtained a grant to hold by socage the said pasture land lying in the Parish of St. Martin's in the Fields, next Charing Cross, with seven acres called the long acres, now known as the street called Long Acre, parcel of the possessions of the late Duke of Somerset, of the yearly value of 6*l.* 6*s.* 8*d.* The Earl at this time resided in Bedford House, in the Strand, which had been the town mansion of the bishops of Carlisle,* and was situated upon the site of the present Beaufort Buildings; but on acquiring this grant, erected a large wooden building upon this land, named Bedford House, with an extensive fore court for carriages, towards the Strand, and a large garden behind, the whole enclosed by a wall. The former house was then abandoned to the Cecil family. The Earl died in 1554.

Beyond the boundary of the garden of Bedford House, the land continued to be but a common field,† with some irregularly situated tenements and stables, when Francis Russell, the fourth Earl, in 1631, if not before, determined on laying out the site for building streets with houses of some importance, Inigo Jones was instructed to devise the lines, and that now named Henrietta Street was the first so laid out, the front of the houses on the south side being parallel with the garden wall of Bedford House. A plot of ground 180 feet long by 33 feet wide, lying on the south side of a parcel of ground then set forth for a new churchyard, constituting apparently the houses on the north side of the same street, was leased to Edward Palmer, Citizen and Girdler, who after having erected nine houses on the site, died; and a new lease, dated March 10, 1631-2, was granted by the Earl to Edward Palmer, of the parish of St. Andrew's, Holborn, Gent., son of Edward Palmer, citizen and girdler, lately deceased; and to two others named in the said lease, to hold the same for thirty-four years from the above date, paying quarterly, the yearly rent of 17*l.* 0*s.* 6*d.*, "at, or in the dining hall of the Earl, commonly called Bedford House in the Strand, in the parish of St. Martin's in the Fields."

Between the plot now occupied by the church, and immediately behind the house now number 2, in King Street, Le Sœur, in 1633, cast the bronze statue of King Charles the First. It was intended to decorate the centre of the piazza or square, in front of the church,* but that edifice not being finished or consecrated till late in 1638, the statue was, possibly from some political cause, not set up, and it remained there till 1676, when it was placed at Charing Cross, upon a pedestal, carved by Grinling Gibbon, then a parishioner. Francis, Earl of Bedford, of whom there is a portrait by Vandyck, died in 1641.

William, the fifth Earl, obtained in January, 1645-6, a parliamentary ordinance for the constituting the parish of St. Paul, Covent Garden, divided from that of St. Martin's in the Fields. The church was thereby parochial, and Hollar in that year engraved his view of the piazza of Covent Garden, the square being defined by wooden railing, and the church of St. Paul shewn in the distance. As the streets became tenanted, a market for the daily sale of fruit, flowers, roots and herbs, was permitted on the south side against the garden wall of Bedford House. To the Earl was granted in 1660, upon the restoration of royalty, a confirmatory act of parliament in reference to the parish, and defining its extent; and many of the best houses became tenanted by wealthy persons, who were driven westward by the devastations caused by the great fire in September, 1666. The market increasing, the Earl obtained a charter for holding it, by patent dated May 12, 1671; and to maintain it in due control, by lease dated December 20, 1677, he demised the said market, with all rights, tolls,

* Howel describing the south side of the Strand, observes: "Then is there Bedford House, which was sometimes the bishop of Carlisle's Inne. It stretched from the Savoy to Ivie-bridge, where Sir Robert Cecil, Earl of Salisbury, raised a large and stately house of brick and timber." *Londinopolis*, 1657, p. 349. Ivie-bridge remains as the way from the Strand to the Fox under the Hill, on the river side, at which place many boat loads of fruit are landed, and conveyed thence by sturdy porters to Covent Garden market.

† In 1627, when Edward, the third Earl of Bedford died, the poor rate books of St. Martin's parish, under the head of Covent Garden, noticed but two persons who were so assessed. Francis, the fourth Earl, was in 1630 the principal undertaker in that great work, the drainage of the fens known as the Great Level, and since named the Bedford Level.

* The church was designed by Inigo Jones, but Nicholas Stone, Master Mason of the King's Works, superintended the building.

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and advantages whatsoever, to Adam Pigott and James Allen, Citizens and Cutlers of London, with liberty to dig cellars and build shops along the front of the garden wall of Bedford House, for twenty-one years, from Christmas in that year, they paying the said Earl eighty pounds per annum, "at, or in the hall of the mansion house of the said Earle, situate in the parish of St. Paul, Covent Garden, aforesaid."

Whatever rights were conceded by this lease to James Allen, devolved lawfully to Thomas Day, of the parish of St. Clements' Danes, Tallow Chandler, who on Pigott's surrendering at Midsummer, 1678, the previous lease, became with him conjointly the lessees of the market, for twenty-six years, from that time forward, they having to the Earl's satisfaction erected the shops with slated and leaded roofs, and balustrades upon the top, of a uniform design, the whole being one foot below the ranging line of the garden wall, and covenanting to maintain the same unimpaired during the term of that lease.

The regulations for holding the market daily, the restraining it, if possible, to the south side, and without the rails, so as not to obtrude upon the enclosed square, are all minutely detailed. The lease had two special clauses of forfeiture; one was the use of any chimneys or tunnels by any of the shops placed along the front of the garden wall, or before the banquetting houses in the said garden; the other was, allowing twenty-one days to pass before payment of the quarterly portion of the yearly rent of eighty pounds, the same being due on the first day of each third month.

This lease dated July 6, 1678, fully established Covent Garden Market, and was signed by the Earl,* whose signature is here given in facsimile.

The poor rate books of St. Paul's, Covent Garden, for 1679, shew the first assessment of the salesmen; there were then but twenty in all, severally rated at two shillings, and one shilling.

In Bernard Lens' print of the Rejoicings in Covent Garden, upon the return of King William the Third from Ireland, September 10, 1690, the garden wall of Bedford House is shewn, as also the domed summer houses in the garden, designated in the lease as "banquetting houses," but no indication of the shops in front; possibly these shops were found an annoyance to the Bedford family, and consequently were at this time removed and the stands conducted under some other regulation.* The lease for twenty-six years terminated at Midsummer, 1704, when Bedford House being untenanted, by reason that Wriothesley, the Duke of Bedford, resided at Streatham, in Surrey—he having married in 1694, Elizabeth, the daughter of John Howland of that place, the then richest heiress in England—it was demolished, and the site with the garden ground laid out for building. The new street from the Strand was named Southampton Street, in compliment to the Duke's mother, Lady Rachel Russell, daughter and heiress of Thomas Wriothesley, Earl of Southampton; and widow of Lord William Russell, executed in Lincoln's Inn Fields in 1683; and Tavistock Street was so named in honour of his grandfather, the first Duke of Bedford, who had also the title of Marquis of Tavistock.

* As an historical autograph, it possesses much interest, but is not known to be extant in any modern collection. The Earl was well known to hold the same political principles for which his son Lord William Russell, had perished on the scaffold; they were those principles which led to the placing William of Orange on the throne of these realms, yet James in his last extremity appealed to him for assistance to avert that event, and the Earl's memorable reply in reference to his son, is matter of history.

The original indenture is in the Editor's possession, and at the Bedford Office they state they have no records of this period.

HORN-BOOK OF JACOBITE TOASTS.

A B C	A blessed Change!
D E F	Drive every Foreigner!
G H I	Get home Jamie!
K L M	Keep loyal Ministers!
N O P	No oppressive Parliaments!
Q R S	Quickly return Stuart!
T U W	Tuck up Whelps!
X Y Z	'Xert your Zeal!

THE LATE J. M. W. TURNER, R.A.

In Current Notes for Jan. 1852, there are some interesting particulars respecting the late J. M. W. Turner. I take the liberty of writing to you in the hope that at some leisure moment the writer might be disposed to set down on paper any further particulars which he remembers about him; and to beg that I might be favoured by the perusal of any such notes.

Might I also ask for the privilege of a glance at the original sketch, if still existing, from which the woodcut in the Current Notes was executed. I know that in transference to wood many points of character are likely to be lost.

Denmark Hill, Camberwell. J. Ruskin.

* In Richard Blome's collections for the booksellers' enlarged edition of Stow's Survey, progressing at this period, of Covent Garden it is said, "the south side lieth open to Bedford Garden, where there is a small grotto of trees, most pleasant in the summer time, and on this side is kept a market for fruits, herbs, roots and flowers, every Tuesday, Thursday, and Saturday, which being well served with choice goods, makes it much resorted to, and is grown to considerable account."

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BELFRY RHYMES.—The following lines are in St. Peter's Church, Shaftesbury. H. T. ELLACOMBE.

What Musick is there that compar'd may be,
To well-tuned Bells enchanting melody?
Breaking with their sweet sounds the willing air,
They in the list'ning ear the soul ensnare.
When Bells ring round, and in their order be,
They do denote how neighbours should agree;
But if they clam, the harsh sounds spoil the sport,
And 'tis like Woman keeping Dover Court.
Of all the music that is play'd or sung,
There's none like Bells, if they are well rung.
Then ring your Bell—well if you can,
Silence is best for ev'ry man;
In your ringing make no demur,
Pull off your hat, your belt and spur;
And if your Bell you overset,
The Ringer's Fee you must expect!

The following are in Tong Church, in Shropshire:—

If that to ring you do come here,
You must ring well with hand and ear;
Keep stroke of Time and goe not out,
Or else you forfeit, out of doubt.
Our law is so constructed here,
For ev'ry fault, a jugg of beer.
If that you ring with spur or hat,
A jugg of beer, must pay for that.
If that you take a rope in hand,
These forfeits you may not withstand.
Or, if that you a bell o'erthrow,
It will cost sixpence ere you goe.
If in this place you swear or curse,
Sixpence you pay—pull out your purse.
Come! pay the Clerk, it is his fee,
For one that swears shall not go free.
These laws are old, and are not new,
Therefore the Clerk must have his due.

GEORGE HARRISON, 1694.

Rules painted on the wall of the ringing loft in the parish church of Condover, Shropshire.

If to Ring you do come here,
You must ring well with hand and eare;
And if a bell you overthrow,
Sixpence you pay before you go.
And if you ring in spur or hat,
Fourpence you are to pay for that.
But if that you do sweare, or curse,
Twelvepence is due, pooll out your purse.
Our Laws are old, they are not new,
Both clerk and ringers claim their due.

SALOPIENSIS.

CHURCH BELL INSCRIPTIONS.—In the tower of the parish church of Swillington, situated five miles from Leeds, are three bells, two are dated 1656, the third 1732. On one of the former is the following distich:—

WHEN I DO RING: GOD'S PRAYSES SING.
WHEN I DO TOVLE: PRAY HEART AND SOVLE.

W. B.

TRADITION RESPECTING GLAMIS CASTLE.

BILLINGS, in reference to Glamis Castle, observes, it claims traditionally a high antiquity. Fordun and other chroniclers tell us, that in its neighbourhood Malcolm the Second was in 1034 attacked and mortally wounded, and that his assassins perished in attempting to cross the neighbouring loch of Forfar, then imperfectly frozen over.* Pinkerton, who was never content with doubting the truth of any historical statement, but who had always some directly opposite narrative to prove, tells us, that Malcolm the Second died a natural death at Glamis, and that the fables of Fordun and his followers concerning Malcolm's dying in a conspiracy have not a shadow of foundation.† On the other hand, tradition has so far realised and domesticated the assassination, as to shew the chamber of the castle in which it occurred; while, to put all scepticism to shame, it points out the indubitable four-posted bed in which the deed was perpetrated, and, until lately, not only were the bed and bed-hangings so exhibited, but also the stains of his blood on the floor of the same room.

That such delusions should in the olden time have obtained credence will not excite much surprise, but that they should be reiterated by modern writers could scarcely be supposed. Still such is the fact, for lately in looking over Howitt's *Visits to Remarkable Places*, I not only found the fable therein repeated, but an attempt made to confirm it, in so far as he says, "The ceiling of the room in which Malcolm was murdered, or at least died, bears in its several compartments the crown and the lion, and the initials of King Malcolm."

That Howitt's account of other remarkable places is as incorrect as that of Glamis, I have not the same means of knowing, but certain it is, that no part of the present castle of Glamis was erected for centuries after the supposed murder of Malcolm; indeed, with the exception of some trifling portions of its foundations, the centre or oldest part was not built till the time of Patrick, ninth Lord Glamis, who succeeded his father in 1578. That fact is not only attested by family documents, but is patent to all visitors, by the legend ensculptured over the entrance door, BVILT BE PATRICK LORD GLAMIS AND DAME ANNA MVRRAY.‡

Lord Glamis having been several years a minor, on obtaining his majority succeeded to a considerable property, and expended a large sum in building and enlarging the castle. He was created Earl of Kinghorn July 10, 1606,§ and dying in 1615, his son, Earl John, continued the improvements.‖ The ceiling of the great

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* Baronial and Ecclesiastical Antiq. of Scotland, vol. ii.
† Enquiry into the History of Scotland, vol. ii. p. 192.
‡ Anna Murray, Countess of Glamis, was daughter of the first Earl of Tulliebardine.
§ Douglas' Peerage of Scotland, vol. ii. p. 565.
‖ Billings notices—it is traditionally stated that the later portion of this edifice is the work of Inigo Jones, but no evidence is found of the truth of that statement.

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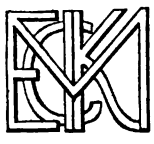
hall, as also that of the chamber, traditionally asserted to have been Malcolm's room, and bearing the date upon it of 1620, were finished in the time of Earl John. The crown, or rather coronet, and the lion therein represented, are part of the armorial bearings of the family of Glamis, and the so-called "initials of King Malcolm," are simply the initials of John, Earl of Kinghorn, and his Countess Margaret Erskine, third daughter of the Earl of Mar. Such is the real character of these emblems which have been so strangely interpreted by Howitt.



It would be idle to offer any conjecture as to the exact site at Glamis where Malcolm was killed or died; as already proved, it was not within the present castle. The tenth plate of Ancient Sculptured Monuments of Angus, etc. lithographed at the expense of the late Patrick Chalmers, Esq. of Aldbar, represents an ensculptured stone in the wood near Glamis, situated to the east of the village, and stands in the midst of a cairn of stones. Traditionally it is said to mark the place where King Malcolm fell mortally wounded. The eleventh plate presents an ancient stone obelisk or cross, at the door of the manse of Glamis,* about a mile to the south of the castle, commonly called, and so designated from time immemorial, KING MALCOLM'S GRAVE STONE, although the chronicles assert he was buried at Iona. Whether he fell there, or was buried under that stone, instead of at Icolmkill as stated by Boyce; is uncertain, but among the monuments of Angus, already referred to, there are other vestiges at Cossins and at Thornton, which are also believed to have reference to that dark tragedy.

Brechin, March 13. A. J.

SEA SONG.—Can any of your correspondents inform me where I may find a Sea Song, of which the following lines are a part:—

When 'tis night and the midwatch is come,
And chilling mists hang o'er the darkened main,
Then sailor think of thy far-distant home,
And of the friends thou ne'er mayst see again.

Arle-Bury, March 1. A. M. S. M.

BEST'S POEMS.—Perhaps some of your correspondents can inform me in your Current Notes, what were the Poems or Sonnets of Charles Best. They are old and quaint. "A Sonnet of the Sun" begins,

The sun doth make the marigold to flourish,
The sun's departure makes it droop again;
So golden Mary's sight my joys do nourish,
But by her absence all my joys are slain.

There is another Sonnet to the Moon.

Crakemarsh, March 15. M. C. S.

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* Gordon and Pennant describe the stone as situated in the church-yard.

VICTORY OR WESTMINSTER ABBEY!

SUCH has been the onslaught exclamation of more than one of Britain's naval heroes, and among the number the Victor at Trafalgar, who at that moment dreamed not of the mock honours of hero-worship which were subsequently rendered in that sacred edifice to his shrine.

The fact is, the body of Lord Nelson was entombed in St. Paul's, but a waxen effigy was set up in Westminster Abbey, and for a time exhibited there, with other figures which excited popular indignation, derisively called "the ragged regiment," but which have been many years since withdrawn by the Dean and Chapter, though that of Lord Nelson is still in safe keeping. The bills of the charges incurred in the setting up this exhibition are before the writer, and presuming they may interest the readers of Current Notes, he submits the following memoranda. The modeller entrusted to prepare the effigy was Miss C. Andras, and the bills dated March 7, 1806, are addressed by her to "the Gentlemen of the Committee."

For a model of the late Lord Nelson	70	0	0
For gold lace, etc. as per Barrett's bill	17	0	4½
For a full dress coat, as per Murray's bill	4	4	0
For painting background of the case, as per Aglio's receipt	4	4	0
Paid Lord Nelson's servant for cloaths	5	5	0
1 yard and a ¼ ribbon, Order of the Bath	0	8	1½
Narrow ribbon for the medal	0	2	0
A gilt medal	0	10	0
Sword	1	10	0
Buckles	0	9	0
Canvas for painting of back ground	0	11	9
Paid Mr. Gravell for putting it up	0	10	6
	104	14	9
Armstrong and Wyatt's bill for work done at the Collegiate Church of St. Peter's, Westminster, for making and putting up case for figure of Lord Nelson, fixing plinth, carrying the same to Pall Mall, moving the case, etc.; a long and minute account	13	6	11¼
Total	118	1	8¼

AMERICAN SONG, YANKEE DOODLE.

THE original words of the revolutionary song, Yankee Doodle, set to that tune, are thus reproduced in the *Albany Argus*, with the following remarks by the editor.

In the summer of 1775, the British army under command of Abercrombie, lay encamped on the east bank of the Hudson river, a little south of the city of Albany, awaiting reinforcements of militia from the Eastern States, previous to marching upon Ticonderoga. During the month of June these raw levies poured into camp, company after company, each man differently armed, equipped and accoutred from his neighbour, and the whole presenting

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such a spectacle as was never equalled, unless by the celebrated regiment of merry Jack Falstaff. Their *outré* appearance furnished great amusement to the British officers. One Dr. Shamburg, an English surgeon, composed the tune of Yankee Doodle, and arranged it to words, which were gravely dedicated to the new recruits. The joke took, and the tune has come down to this day. The original words we have not met with for many years.

Father and I went down to camp,
Along with Captain Goodwin,
And there we saw the men and boys
As thick as hasty pudding.

And there was Captain Washington
Upon a slapping stallion,
A giving orders to his men—
I guess there was a million.

And then the feathers on his hat,
They looked so tarnal finey,
I wanted peskily to get
To give to my Jemima.

And there they had a swampin' gun,
As big as a log of maple,
On a duced little cart—
A load for father's cattle.

And every time they fired it off,
It took a horn of powder;
It made a noise like father's gun,
Only a nation louder.

I went as near to it myself,
As Jacob's underpinnin',
And father went as near again—
I thought the deuce was in him.

[It scared me so I ran the streets,
Nor stopped, as I remember,
'Till I got home and safely locked
In granny's little chamber.]

And there I see a little keg,
Its heads were made of leather,
They knocked upon 't with little sticks,
To call the folks together.

And there they'd fife away like fun,
And play on cornstalk fiddles,
And some had ribbons red as blood
All bound around their middles.

The troopers too, would gallop up,
And fire right in our faces;
It scared me almost half to death,
To see them run such races.

Uncle Sam came there to change
Some pancakes and some onions,
For 'lasses cakes to carry home,
To give his wife and young ones.

But I can't tell you half I see,
They kept up such a smother;
So I took my hat off, made a bow,
And scamper'd home to mother.

The song is also printed in Farmer and Moore's Historical Collections, 1820, the verse within brackets, being there omitted.

ROMAN VASE FOUND AT DORCHESTER.

About forty years since some very interesting specimens of red glazed Roman pottery, more generally designated Samian ware, were found near Dorchester. As usual, they were chiefly amphoræ, pateræ, and lachrymatories; but from the very superficial depth in which they had been deposited, they were, when discovered, for the most part reduced to fragments. Among the few which were found whole was a vase, very elegant in form, and having numerous figures in bas-relief. Dr.

Mantell of Lewes became the possessor, and he presented it to the Rev. J. Douglas, of Preston, F.S.A., who on receiving it, forwarded the following remarks:

Your Roman relic came safe to hand, and I take the first opportunity to return you my kindest thanks. These vessels I have classed under the name of Samian, from Pliny, "Samia etiamnum in esculentis laudanter," lib. xxx. cap. 13; and I find this name is now generally adopted, by way of discrimination, from the other specimens of Roman pottery, discovered wherever these surprising people established their stations. They appear to have been made of the clay of Saguntum, often mentioned by the Romans, and were certainly introduced into this country from classic ground. Thus Martial,

Ficta Saguntino $\frac{\text{cymbia}}{\text{pocula}}$ malo luto. Lib. viii. Epigr. 6; and again,

Sume Saguntino pocula malo luto. Lib. xiv. Epigr. 108.

When in the shape of paterse, they have the maker's name. I have several of them, and numerous fragments, but of the shape of the one you kindly imparted, not one so perfect; and I prize it because it has an inscription upon it, IMANNIO, with the potter's stamp, which he intended for IMANNIS;* meaning savage nature, in allusion to the bear hunting the stag, and the wolf the hind, with the wild goats

* An erroneous reading. It is a potter's mark, but reads reversely CINNAMI. The name is known and found on other specimens.—ED.

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and marks of wild plants. The mistake of the potter using C for S, often occurs on other Roman inscriptions.

These paterae and vessels are frequently discovered surrounding the urn which contained the ashes of the dead; they often occur *extra menia*, near Roman stations, but not being explored correctly, as chance led to the discovery, they have too often been smashed by the labourer's tools, and as they seldom lay very deep in the ground, *terra levis*,* the usual order of Roman burial, with no mound of earth over them, they are generally discovered broken by the incumbent weight of cattle, carriages, etc.

The site at Dorchester, where the pottery was found, is probably on the outside walls of the Station. When a Roman town it was encompassed with a wall, twelve feet thick; on the west side some remains are still visible. This station was founded by Vespasian on his conquest of the Belgæ, and called Durnovaria, meaning the passage over the river.

The woodcut is executed from a private etching by Mrs. Mary Ann Mantell.

Dorchester. JOHN GARLAND.

PRESIDENTS OF AMERICA.

THE following curious coincidences in the names and lives of the first seven Presidents of the United States —Washington, John Adams, Jefferson, Madison, Monroe, John Quincy Adams, and Jackson, may interest the readers of Current Notes.

Four of the seven were from Virginia. Two of the same name were from Massachusetts, and the seventh was from Tennessee. All but one were sixty-six years old on leaving office, having served two terms; and one of those who served but one term would have been sixty-six years of age at the end of another. Three of the seven died on the 4th day of July, and two of them on the same day and year. Two of them were on the sub-committee of three that draughted the Declaration of Independence, and these two died on the same day and year, on the anniversary of the declaration of Independence, and just half a century from the day of declaration.

The names of three of the seven end in *son*, yet neither of these transmitted his name to a son. In respect to the names of all, it may in conclusion be said, the initials of two of the seven were the same—and of two others that they were the same—and the initials of still two others were the same. The remaining one in this particular—WASHINGTON—stands also alone in the love and admiration of his countrymen and the civilized world. Of the first five, one only had a son, and that son was also President.

Another curious fact may be mentioned in this connection—neither of the Presidents who had sons was elected for the second term.

The granddaughter of Thomas Jefferson is now teaching in a school in the city of Washington.

* So the common sepulchral inscription used among the Romans S T T L, the second T being sometimes a diphthong T E, implying SIT TIBI TERRA LEVIS, or as Byron poetically expresses it, "Light be the turf of thy Tomb."

SIMON'S HISTORICAL ACCOUNT OF IRISH COINS.

IN the library of the College of Physicians, Dublin, are deposited three volumes of Manuscript Minutes of the Physico-Historical Society of Dublin. From them the following are extracts relative to a volume that has deservedly received the highest commendation.

Monday, December 7, 1747. Mr. Simon produced an Essay on Irish Coins, which is referred to the perusal of Dr. Corbet and Mr. Harris.

Monday, January 4, 1747-8. Mr. Harris reported, that on the perusal of Mr. Simon's Account of Irish Coins by himself and the Rev. Dr. Corbet, it appeared to them worthy of publication.

Ordered, that Mr. Simon's Account of Irish Coins be published by and with the approbation of this Society.

Monday, October 3, 1748. Ordered, that the sum of Six pounds eight shillings be paid to Mr. James Simon, for eight copper plates, for his Essay on Irish Coins.

The very small charge of sixteen shillings for each plate is remarkable. The Rev. Dr. Corbet was Dean of St. Patrick's, and Mr. Harris, the editor of the valuable edition of Sir James Ware's Historical Works.

Dublin, March 14. A. S.

PRE-ADAMITE PICTURES IN NATIONAL GALLERY.

THE result of the last ill-advised and most injudicious purchase of the Krüger Collection from Minden, to enrich our National Gallery, has been that 47 of the pictures are deemed too bad and too monstrous for vulgar gaze, and are consequently set aside in the vaults of the building. The remaining 17, after being repainted and repaired, to make things pleasant, are placed in one of the side rooms to excite general contempt. An admirer of art, on leaving the National Gallery, asked a friend if he had noticed the Pre-Raphaelite pictures? "No," said he, and on being shewn the Krüger daubs exclaimed, "Pre-Raphaelite! nonsense; Pre-Adamite you mean."

POLISH NAMES.—In reply to C. M.'s query as to the pronunciation of Polish names, the following may possibly aid his enquiry.

All vowels sound the same as in French and Italian, every vowel being distinctly pronounced, and there are no diphthongs. The consonants are the same as in English, excepting the following. *C* sounds like *tz* and nurc*k*, thus Pac is pronounced *Patz*. *Ch* like the Greek χ, thus Lech, as *Lek*. *Cz* like the English *tch* in pitch, thus Czartoryski is pronounced *Tchartoriski*. *G* sounds the same as in Gibbon, thus is pronounced *Oginski*. *Rz* like *j* in je, with a slight sound of *r*, thus Rzewaski is pronounced *Rjevuski*. *Sz* is sounded like *sh* in the word shape, thus Staszkyc is pronounced *Stashytz*. *Szcz* is sounded like Shtch, thus the word Szcerbiec is pronounced *Shtcherbietz*. *W* at the beginning of a word is sounded as a *v*, and in the middle or at the end of a word as *f*, thus in the former case Warsaw is pronounced *Varsafa*; and in the latter sense Narew as *Naref*.

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CLEVER.—This word, besides its legitimate sense, has two provincial uses. In East Norfolk, it denotes honesty and integrity. Thus, a clever man does not mean skilful, but honest and respectable.

The epithet, in Lancashire, is not applied to either mental or moral qualities, but to the body, and denotes a stout, athletic man. Thus, persons of portly build may overhear the natives observe, "Theer's a cliver chap," and entertain a tolerably good opinion of their natural acuteness, unless kindly undeceived by some friend more conversant with the peculiar sense in which the word is used among the Lancashire witches.

PRESCOTT, THE HISTORIAN.—A correspondent to the Boston (American) Journal of Commerce, forwards the following agreeable communication—

The numerous readers of the charming histories of Mr. William H. Prescott, may be glad, to hear a word of the historian himself. He appears daily in our streets, and may be often seen taking long walks for the preservation of his health. He is now at his winter's residence, on Beacon street, where he spends about nine months of the year. The other three months he has generally spent at Nahant and Pepperell, at both of which places he has country seats most congenial to the pursuits of an author.

Mr. Prescott is as systematic in his daily studies as any Boston merchant, and as great a miser of the minutes. As many have learned, he was so unfortunate as to lose one of his eyes while in Harvard College. By this loss, the other eye became weakened through over-work, so that, practically, he has written his histories as the blind write, or with an apparatus such as they use. And yet he has scarcely the appearance of any difficulty of sight, but recognizes his friends in the street with that single faithful eye.

When engaged in writing, Mr. Prescott, writes rapidly, averaging about seven of the printed pages of his volume daily. His secretary copies his manuscript in a good plain hand for the printer. He is now diligently composing a history of Philip II. His private library is very valuable, particularly in the department of the subjects of his present and past investigations. His library contains nearly six thousand volumes. It is a picture of a room, that the proprietor had constructed for his special use, as he did his study, some distance above it towards the heavens, where his beautiful compositions are produced.

That Mr. Prescott, with his physical embarrassments, has accomplished so much towards forming an American standard literature is quite a marvel. Another wonder is, that though he has been confined to his books and his study for forty years, as closely as the monk to his cloister, he has nothing of the scholastic manner, but the ease and polish of a gentleman wholly in society.

HIGHLAND WIVES.—Shortly after the battle of Balaklava, in which the Scots Greys and the Highlanders were prominently concerned; Sir Colin Campbell proceeded to meet a flag of truce from the Russians, when he was asked, who the people were who fought in petticoats. He replied, they were the wives of the men who rode the grey-horses!

THE LOST SURVEY OF SEBASTOPOL.—The possession of the Crimea is not a very modern idea; to the antients it was considered a valuable acquisition, but in the middle ages it was lost sight of. About the year 1780 the Russians, under Catherine II., began to see its importance: for twenty years, however, they did little towards securing its coasts against the Turks, by whom it had lately been conceded.

In Dr. E. D. Clarke's Travels through Russia, Turkey, etc. vol. 1. ch. 20, p. 488, etc. FIRST EDITION, 4to. there is the best account of the whole country as to climate, and the productions, anywhere to be met with: he was much assisted by the late Reginald Heber, afterwards Bishop of Calcutta.

When the Emperor Paul allied Russia with France in the war against England in 1801, it was much more important to England to drive the French out of Egypt than to attack the Russians in the Crimea, which was then almost defenceless.

Dr. Clarke had obtained *an accurate survey of the coast*, with all the soundings in the port of *Aktiar*, since called *Sebastopol*; and the entrance to the roads, as well as the situation and quality of the magazines, artillery and storehouses. This document he presented both to the then British Ambassador in Constantinople and to Lord Keith, the Commander of our fleet there, but it was not made use of. It was confided to Dr. Clarke's care by one who wished well to the British interest: Heber says he was an Englishman settled at Aktiar. This important survey Dr. Clarke brought away, he says, at the hazard of his life.

The affairs in Egypt occupied us too long to turn our views elsewhere at that time.

Dr. Clarke therefore "deposited the *papers in the "Admiralty office*, and engraved only the principal "Chart for his work."

In every subsequent edition of his travels, Dr. Clarke omitted this portion of the note I have above transcribed, without giving any reason for it. Could it be owing to his having been appointed "Historiographer to the Admiralty," and that they wished this fact to be kept a secret?

I hope you will extend your "*Queries*," to find out this important document, which might acquaint the public how careless and ignorant our officials are, high and low, of what is committed to their custody: our expedition to the Crimea was sent out without knowing where it was to land, and it is now wofully proved without the least notion of the difficulties of that country.

Clarke's Travels is the best work published within the last half century, but is ungratefully forgotten; Murray's Hand-Book of Turkey is the work referred to by our high officials, and they thus pretend to know everything almost by intuition.

Delirant Reges plectuntur Achivi.

March 17. T. F. G.

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CHURCHYARDS.—Whence arose the practice of burying suicides, or those who met with a violent death, those who died in a questionable accordance with the sanctity of the Church, as also the unfortunate and the poor, in what was termed the unhallowed part of the churchyard? I have read it was on the north side; was it always so?

Chester, March 8. SPES.

Unhallowed is possibly not altogether a correct appellation. The common entrance into churches was usually either at the west end, or on the south side; and as most altar-tombs or other mementoes of the departed in the churchyards, when Papacy was dominant, enjoined the praying for the dead and for the quiet of their souls, a custom which was believed to be very efficacious, the appeal to the devout was followed by the ejaculation and the benediction; while those buried on the north side of the church being beyond the pathway to the church escaped notice, and their graves in no way denoted, their place of sepulture rarely obtained the expiatorial prayers of the passer by—they were mingled with their parent earth unblessed and unheeded.

J. C. D., Current Notes, p. 14, will find the lines commencing "But Words are Things," in Byron's *Don Juan*, canto III. stanza 88.

Birmingham, Feb. 26. ESTE.

To R. B. we are indebted for the same reference.

THE following beautiful lines were presented in 1648, with an Indian perfume box, to MARIE DE MANCINI.

The Florence rose is fresh and fair,
And rich the young Carnation's glow,
Wreathing in Beauty's ebon hair,
Or lying on her breast of snow:
But only Violet shall twine
Thy ebon tresses, Lady mine!

Oh! dazzling shines the noon-day sun,
So kingly in his golden car;
But sweeter 'tis when day is done,
To watch the ev'ning's dewy star,
In silence lighting field and grove,
How like my heart, how like my love!

Then Lady, lowly at thy feet,
I lay this gift of memory;
All strange and rude, but treasures sweet
Within its gloomy bosom lie;
Trifles MARIE, may tell the tale,
When wisdom, wit, and courage fail.

PULCI.

I transcribed these lines on the continent from a manuscript volume of verses; of course the reputed writer is not to be confounded with either the Barnard, Luca, or Luigi Pulci of the fifteenth century, the last named being the author of the *Morgante Maggiore;* but having failed to discover the Italian original, or to have seen a printed version of the translation; may I ask, can any correspondent of Current Notes point to where the original lines are to be found.

Rammerscales, March 1. W. B. M.

PREPAID ENVELOPES AND RECEIVING BOXES.

ON the 5th inst., the writer noticed the placing an iron receiving pillar-box for letters to be forwarded by the postal authorities, in Fleet Street, at the corner of Farringdon Street, and on the 6th, another in the Strand, at the corner of Norfolk Street. This was, more than two centuries since, the custom in the French metropolis. Early in the reign of Louis XIV., M. de Velayer, with the king's approbation, established in 1653, a private penny-post, placing boxes at the corners of the streets for the reception of letters wrapped in prepaid envelopes, which were sold at offices established for that purpose, and whence dates the origin of prepaid postage envelopes, by many believed to be a new practice.

M. de Velayer, to assist communication between persons among whom the inditing of letters was a matter of some difficulty, originated also certain forms of *billets* or notes applicable to the ordinary business requirements, with blanks which were to be filled in by the pen with such special words as would complete the writer's object. One of these *billets* has reached our time by a humourous misapplication of its purpose. Pelisson, well known as the friend of Madame de Sévigné, and the object of the *bon-mot* that, from his very unhandsome face, "he abused the privilege which men have of being ugly;" being amused at this kind of skeleton correspondence, he, in accordance with the pedantic fashion of the day, addressed one of these forms to the celebrated Mademoiselle de Scuderi, in her pseudonyme of Sappho; under the affected name of *Pisandre.* From the celebrity of the parties, this strange *billet-doux* has been preserved and is yet extant; one of the oldest, it may be presumed, of penny post letters, and an interesting example of a prepaid envelope, verifying the adage, "there is nothing new under the sun." B.

EASTER COURT FROLICS.

THE Cottonian MS. Nero C.viii., in the British Museum, records among other payments; March 27, 1311, 4 Edward II., "To Sir Nicholas de Beche, Sir Humphrey de Luttlebury, and Sir Thomas de Latimer, for dragging the King out of bed, on Easter Monday, 20*l.*"

ENGLISH EPISTOLARY CORRESPONDENCE.

Considering only the Epistolary language, the English have nothing comparable with the letters of Madame de Sévigné. The letters of Pope, Swift, Arbuthnot, Bolingbroke, Lady Mary Wortley Montagu, and lastly, those of Junius, which are supposed to be by Sir Philip Francis, are works, not letters: they are all more or less like the letters of the Younger Pliny, and of Voiture. For my own part, I should prefer to them, a few letters of the unfortunate Lord William Russell, of Lady Russell, of Miss Anna Seward, and the little that we know of the letters of Lord Byron. *Chateaubriand.*

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WILLIS'S CURRENT NOTES.

No. LII.] "Takes note of what is done— By note, to give and to receive."—SHAKESPEARE. [APRIL, 1855.

CORRESPONDENCE OF MARIE ANTOINETTE.

CAN any of your readers give me information respecting "*Les Correspondances de Marie Antoinette*," which, according to Madame Campan, were in 1792 sent out of France? That these papers were of great value, or very sacred in the Queen's eyes, may be inferred from their having been rescued from the fate which the others underwent after the sad June 20, of that year. I believe the report of these papers having been sent to England to be well authenticated; at all events, it is generally received as true, in this country and in France. I had an assurance of its truth from a lady, who was educated by Madame Campan, and became afterwards Lectrice to the Empress Marie Louise; she had heard Madame Campan frequently relate the circumstances.

This precious deposit is reported to be quietly reposing in the British Museum—the authorities, however, deny all knowledge of it, and I do not see why their word should be called in question. There are others who say, that it is in the hands of Monsieur Feuillet de Conches, Master of Ceremonies to Louis XVIII., and now filling a similar post in the household of the Emperor of the French. This latter opinion has weight with me; for I had my information from a distinguished foreign ambassador, and I know Mons. Feuillet to be a collector of historical documents connected with the Revolution.

The private correspondence of the Duke of Dorset would furnish a key to much of the little understood policy of Louis XVI.; but what has become of it, for it is not now in the archives of Knowle Park, where his Grace died? Lord Whitworth's letters, after his transfer to Paris, are not to be found, and I have failed to discover a trace of those that passed between St. Petersburg and Paris, from M. Whitworth to the Duke of Dorset, and *vice versa*. The Count de Fersen's letters are extant somewhere. I have been told they are at Vienna in the hands of Count Schulenberg. Those of the great Franklin are now in the course of publication, as a supplement to his works and correspondence, which have already been given to the public; they were accidentally discovered in a tailor's shop, by the gentleman I believe, who so worthily represents in this country the Smithsonian Institution in the United States.

J. L.

GLAMIS.—Our correspondent having recently visited Glamis Castle, on comparing the woodcut, Current Notes, p. 20, with the original, finds he had omitted in his sketch, a line attached to the K, which if shown as in the lower part of the E would form an L, and thus also express in addition the surname of Lyon.

CURRER BELL.—Mrs. Nichol, formerly Miss Brontë, the last survivor of a family of six, died at her father's house at Haworth, in Yorkshire, on Saturday, March 31. Under the *nom de plume* of CURRER BELL, she established a lasting reputation as the authoress of *Jane Eyre*. There are also two other Novels from her pen, entitled *Shirley*, and *Villette*, which like the former are especially distinguished by great power of conception, and vigorous pourtrayal of character.

THE SEVEN WHISTLERS.

IN reference to this very popular Leicestershire superstition, the following paragraph has appeared in a local paper:

On Friday, the 16th inst., a collier was making holiday in the Market place in this town (Coalville), and was asked by a tradesman, why he was not at his usual work. The reply he made was, that none of the men had gone to work on that day because they had heard the Seven Whistlers, which he said were birds sent by Providence to warn them of an impending danger, and that when they heard that signal not a man would go down the pit until the following day. Upon the tradesman's suggesting that the collier's account might all be traced to superstition, the poor collier was offended to find his story called in question, and assured the tradesman that the warning was always to be depended upon, for that on two occasions previous to last Friday, when the Seven Whistlers were heard, some colliers foolishly descended the pit, and two lives were lost on each occasion.

Respecting the prevalence of this imposing superstition among the colliers in this neighbourhood, I have made enquiries of a legal friend, whose official duties bring him in frequent contact with them. He informs me, that it is very generally entertained and believed by them, but that when trade is brisk, and money among them plentiful, disposing them for a drinking frolic, they are then far more apt to hear the warning voice of the Seven Whistlers, than when less favourably situated.

I shall be glad to be informed whether this superstition prevails in other colliery districts, which I suppose to be the case, although I do not find it noticed by Brand.

Leicester, March 27. WILLIAM KELLY.

The Editor having written on this subject to a friend, was favoured with the following reply:

I have made several enquiries amongst the coal miners in the Newcastle, Northumberland and Durham coal districts, none of whom can call to mind anything of the sort.

High Street, Gateshead, April 2. JOHN BELL.

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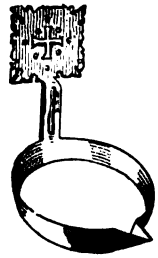
MONASTIC CELL LAMP.

ABBOTSBURY, once a town, is a village about ten miles from Dorchester, and eight from Weymouth, on the coast near that singular natural bank, called the pebble beach, which extends from Portland, and between which and the shore is an estuary or fleet in which the sea ebbs and flows. This place is now remarkable only for its swannery, the property of the Earl of Ilchester, who has a seat near to it, and is the Lord of the Manor. Here, however, was once a monastery, founded by Orcus, or Urkus, steward to King Canute. Many portions in a ruined state remain, but the chapel, named St. Catherine's Chapel, a graceful and very perfect building, is yet extant, situated on the summit of a very high hill, designated Chapel Hill. In a corner of this chapel is a stone to which is attached the legendary belief, that any young person who kneels upon it, and wishes for his or her sweetheart, marriage in a short time will ensue,

In or about 1823 or 1824, the Rev. —— Barker, Vicar of Abbotsbury, discovered in the cottage of an old woman, then nearly a hundred years old, the lamp of which this is a representation.—



It is of thin copper about the fourth of an inch in thickness, and about three inches in diameter, the handle being about four inches high. The edges of the square are partly broken; the cross and circular holes appear to have been punched out of the metal. The whole is of rude fabric, and in the bowl or pan, some material for yielding light is still remaining. The old woman on being questioned, stated "it was something out of the old Abbey, that was used in the cloisters," and was found by her in the ruins.

It is now in the possession of Mr. Barker's daughter, the wife of the Rev. J. Foster, Rector of Winterborne Monkton, near Dorchester. Can any reader of Current Notes add any further illustration in reference to this "light of other days?"

Dorchester, April 5. JOHN GARLAND.

NANCY DAWSON.—In Current Notes, 1853, p. 72, is an enquiry by W. F., for the words of the song entitled, "Nancy Dawson," to the tune of which many others have been since written, It appears to have escaped notice, that the song is printed in Harrison's Vocal Magazine, 1781, p. 67; and from the allusion in the text to have reference to the memorably successful season at Covent Garden, Sept. 1759—May, 1760. On October 10, Miss Brent made her debut as Polly, in the Beggars' Opera, with so much eclat, that it was performed on nearly forty successive nights, while at Drury Lane, Garrick played to literally empty houses. Davies erroneously attributes Garrick's seceding from the stage for a time previous to the commencement of the season, 1763-4, to the attractions of Miss Brent, and the musical performances at Covent Garden in that of 1762-3. The fact is, the reverses at Drury Lane perceptibly commenced in the season that ended in June, 1760, and continued to the close of that in 1763, when the profits were found to be much less than in any of the preceding years, and Garrick wisely left London for the continent in September, 1763. The song has all the racy whim of that luckless wight George Alexander Stevens, and was probably written by him.

NANCY DAWSON.

Of all the girls in our town,
The black, the fair, the red, the brown,
Who dance and prance it up and down;
  There's none like NANCY DAWSON!
Her easy mien, her shape so neat,
She foots, she trips, she looks so sweet,
Her ev'ry motion is complete—
  I die for NANCY DAWSON!

See how she comes to give surprise,
With joy and pleasure in her eyes;
To give delight she always tries,
  So means my NANCY DAWSON.
Was there no task t' obstruct the way,
No Shuter droll, nor house so gay,
A bet of fifty pounds I'll lay,
  That I gain'd NANCY DAWSON.

See how the Op'ra takes a run,
Exceeding Hamlet, Lear, or Lun,
Though in it there would be no fun,
  Was 't not for NANCY DAWSON.
Tho' Beard and Brent charm ev'ry night,
And female Peachum's justly right,
And Filch and Lockit please the sight,
  'Tis crown'd by NANCY DAWSON.

See little Davy strut and puff,—
"P— on the Op'ra and such stuff,
My house is never full enough,
  A curse on NANCY DAWSON!"
Though Garrick he has had his day,
And forc'd the Town his laws t'obey;
Now Johnny Rich* is come in play,
  With help of NANCY DAWSON.

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* Johnny Rich *alias* Harlequin Lun, resided at this time in the eastern arcade, or piazza as it is commonly termed, in Covent Garden, in the house next to the Bedford Arms Hotel. It was formerly the residence of Sir Godfrey Kneller, whose garden extended to that of Dr. Radcliffe, who then lived in Bow Street, in the house now the Magistrate's Office. Sir Godfrey, a great admirer of flowers, paid particular attention to the floral beauties of his garden, but found that the Doctor's servants sometimes made their way in by a door in the wall, and deprived him of many choice flowers: of this, having several times but ineffectually complained to Dr. Radcliffe, Sir Godfrey sent him word, that though unwilling to do an uncivil thing, he should in his own defence nail up the door-way between them. Dr. Radcliffe, who perhaps thought it beneath him to notice these squabbles, replied, Sir Godfrey might do as he pleased provided he did not paint the door. "Ah! ah!" retorted Kneller, "go tell my goot friend the Doctor, I will take any thing from him but his physic."

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PETER PINDAR'S ANNUITY.

J. P., in Current Notes, 1854, p. 92, asks, What was the Doctor's annuity? It was 250 pounds. The circumstances are thus related by the late William West, who died recently in Charter House, in his eighty-fourth year.

Dr. John Wolcot made an immense sum by his writings, which commenced with his Epistle to the Reviewers, published by the Egertons in 1783. His subsequent publisher was George Kearsley, who brought out his rapidly produced poems in quarto, with spirited etchings, for several years, until Evans took them up, when they formed an immense quarto volume. The sale had been prodigious, and as Peter, like many other poets, had not been the most provident or prudent of that class, the purchase of his works became an object of speculation with Robinson, and his brother-in-law, Walker, who entered into a treaty to grant an annuity for his published works, and on certain conditions for his unpublished ones, which is thus accurately described in the Doctor's own style.

While this treaty was pending, Wolcot had an attack of asthma, which he did not conceal or palliate, but at meetings of the parties his asthma always interrupted the business. A fatal result was of course anticipated, and instead of a sum of money, an annuity of 250*l.* a year was preferred. Soon after the bond was signed the Doctor went into Cornwall, where he recovered his health, and returned to London without any cough, which was far from being a pleasing sight to the persons who had to pay his annuity. One day he called on John Walker, the manager for the parties, who surveying him with a scrutinizing eye, asked him how he did? "Much better, thank you," said Wolcot, "I have taken measure of my asthma; the fellow is troublesome, but I know his strength, and am his master." "Oh!" said Walker gravely, and turned into an adjoining room, where Mrs. Walker, a prudent woman, had been listening to the conversation. Wolcot, aware of the feeling, while paying a strict attention to the husband and wife, heard the latter exclaim, "There now, did'nt I tell you, he would'nt die."

A plea was then set up that the agreement extended to all future productions as well as the past, and on this ground an action was commenced, but was subsequently compromised. The Doctor, as he told me, had no idea the Paternoster Row booksellers should drink all their wine out of his skull; that he was aware the fellows were playing cards upon his coffin-lid, and exclaimed, that as

> Care to our Coffin adds a nail no doubt,
> While ev'ry grin so merry draws one out,

he regretted that he did not add a little more to his income by coughing a little more. Wolcot enjoyed the joke, and outlived both parties. R. T.

CHARLES BEST, Current Notes, p. 20; noticed by Ritson, as a poet of the sixteenth century, has several Sonnets and Odes in Davison's Poetical Rhapsody, 1602, 8vo.

FORFARSHIRE TRADITIONS.

THE following Scottish ballad illustrates a tradition having reference to the parish of Pert, now united to that of Logy, in the north-eastern part of Forfarshire; and also embodies some superstitions of the same locality, with respect to the supposed power of conjuring or laying ghosts. It is however becoming obsolete by the removal of many of the old families of the district, and ere long may possibly pass out of memory. By some of the older folks, it is thus narrated:—A simple herd-boy having excited the ire of the laird of Pert, the latter, a powerful man, flung the unconscious victim of his anger among a cairn of stones, and killed him. The circumstances having caused some inquiry, the laird to exculpate himself charged one of his own ploughmen with the perpetration of the murder; for which in those days, when might was right, he was hanged accordingly. The fact was however traditionally transmitted, and the particulars related in the ballad obtained a general belief among the peasantry, that the spirit of the boy was emancipated, and the laird, in consequence of the conjurations of the miller, for a time wandered under the murky cloud of night, between the kirk of Pert, and an old ford in the river below the North-water bridge. All the events related by the rhymer, were formerly in very general belief.

The old kirk of Pert so prominent in the ballad, is now a picturesque ruin upon the banks of the North Esk, not unlike that of 'auld haunted' Alloway on the Doon, eternised in the memorable lines of Robert Burns. The locality has otherwise many attractions, both historical and literary. At Burnroot, a few paces south of the upper North-water bridge, was born in a humble cottage, James Mill, the historian of India; a drawing of his birth-place, with some further notices, may be expected for Current Notes.

Brechin, April 11. A. J.

THE PERJURED LAIRD'S DOOM.

Whane'er the gowden sun gade doun,
An' gloomie ev'nin' fell;
Frae fireless flame of azure hue,
By the foot o'Pert's kirke bell;

Ane winsome boy there wont to come,
With slaeblack eyne an' hair;
His cheiks an' lips were deadlie pale,
An' feet an' breast were bare.

Thoch' lang atween the kirke an' furd,
This sprite awand'rin' went,
Nae livin' either heard its tale,
Or cause of mourning kent.

But ae dark nichte's ane miller chiel'
Had langst the road to go,
The lad kept rinnin' by his side,
Lamentin' o'er his wo.

An' whan they reacht the kirkeyard style,
He cry'd—"O list to me;
An' set ane harmless murdert boy,
Frae lanelie wand'rin' free!"

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The sturdie miller aft heard tell
That sic a sprite was seen;
Thoch laith to bide ane ghastlie ca',
At last he's courage ta'en,

An' 'bout himsell wi' hazell staff,
He made ane roundlie score;
Then said—"Ma lad, in name o' Gude,*
What doe ye wander for?"

The laddie ga'e ane eldritch screech—
Ane wulsome luik an' bauld;
An' aye's he spak the thunder roll'd,
An' fire-flauchts ne'er devaul'd.

"There, there's the cairn!" the laddie screamt,
"Whare life was ta'en frae me;
For whilk ane guiltless hireman died
Hie on yon wither'd tree—
Whase life the murd'rer swore awa,
To save's ain infamie:

"But, ho!" mair shrillie cried the boy,
With eye on lordlie grave;
"Come forth thou perjur'd laird o' Pert,
Thy name it winna save!

"Not all thy gifts to hallie kirke,
Or alms thou did'st bestow,
Will lay the clouds o' sin an' shame
That round thy mem'rie flow!"

On this ane grizzlie form appear'd,
An' frae the kirke wa' hied—
"Ah! there's the murd'rous laird o' Pert!"
The laddie tremblin' cried.

The hoarie sprite was mute, an' fain
Wad been to whence it came;
But aye's it near'd the darksome grave,
There rose a smoth'rin' flame;

An' wi' that flame, frae hallie kirke
The laird's rich gifts were thrown;
While sprites of ancient kith an' kin,
A' sang this waefu' tone—

"Sin' Heav'n denies thee an' thy wealth,
Sae surelie too shall we:
For thoch thou be our ain brither,
We hate all perjurie!

"An' frae our fam'lie toumbe for aye,
Thy name it shall be ta'en;
An' but in page of blude an' shame,
Nae trace o' thee'll be seen!"

* * * *

Bereft of friends an' hopes of peace,
With grief the laird was pain'd;
His sprite flew here, an' then flew there,
An' peace it ne'er obtain'd;

Till frae the Eak ane frichtsome fiend,
With joyful clamour flies;
An' fondly graspt the laird, as gin
He'd been his wedded prize!

An' just's they fled, a siller cloud
Drew round the guiltless boy,
That bore him frae this land of woe;
To shades of heav'nlie joy!

But frae that irksome nichte, I trow,
The miller was sad an' lane:
An' in the joviall house of mirth
Again he ne'er was seen.

* In the art of 'laying ghaists,' this is ever an important precautionary proceeding, because it is superstitiously yet absurdly believed, that if the conjurer describe the circle in the name of the Deity, no spirit can enter it, but, if that particular be neglected, the circle is made in vain, and there are then a thousand to one chances of his being attacked by the spirits, and deprived of life.

CONSTABLE'S PICTURE, "THE WHITE HORSE."

In 1819, when Constable's art was never more perfect, or perhaps never so perfect as at this period of his life; he exhibited at the Royal Academy, the largest and most important work he had yet produced, "A scene on the river Stour," since designated from a white horse in a barge near the fore-ground "Constable's White Horse." Deservedly it attracted more attention than any other painting he had before presented at that exhibition. In his letter to Archdeacon Fisher, July 17th in that year, we learn, "The price I have put on my large landscape is one hundred guineas, exclusive of the frame; it has served a good apprenticeship in the Academy, and I shall work a good deal upon it before it goes to the British Gallery." The distinction this picture obtained for Constable, caused his being elected in November following an Associate of the Academy. The Archdeacon congratulated the artist on his honourable election, and confirmed his sincerity of the compliment by purchasing his picture of "the White Horse." Constable appears to have retained it some time for effecting his finishing touches, which he appears to have accomplished in the spring of 1820. The Archdeacon's letter, dated Salisbury, April 27, joyously intimates—"The White Horse has arrived safe; it is hung on a level with the eye, the frame resting on the ogee moulding, in a western side-light, right for the light in the picture. It looks magnificently. My wife says she carries her eye from the picture to the garden and back again, and observes the same sort of look in both. I have shewn it to no one, and intend to say nothing about it, but leave it to people to find it out, and make their own remarks."

The White Horse was to Constable on many accounts the most important picture he ever painted, and certainly one of the finest. In a letter written to Miss Gubbins, at a late period of his life, he noticed it, as "one of my happiest efforts on a large scale, being a placid representation of a serene grey morning in summer."

In Leslie's Memoirs of Constable, printed in 1845, he speaks of the picture being then in the possession of L. Archer Burton, Esq. of the Woodlands, in Hampshire. On Saturday, March 31, it was sold at Messrs. Christie and Manson's for six hundred guineas.

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On the fly-leaf of a copy of Leigh's Accedence of Armory, 1612, 4to. purchased at the Stowe library sale, is the following sonnet, in manuscript.

Heraldry is a noble Arte,
It doth confound the upstarte,
Sheweth where True Honour liues,
And right Precedence truly giues.
In happy glorious Times of olde,
None Blazons bore but Barons bolde,
We prized them for their noble blood,
They scorn'd the bad, they help'd the good.
Great in Power and Military,
Virtue was then Nobility;
But now, alacke! in modern Times,
The Lords are altered like our Rymes:
Princes not Peeres now blazon round,
And sense is giuen up for sounde.

WILLIAM DOUGLAS,

April 1, 1628.

BAAL-ZEPHON: THE GOD OF THE NORTH.

Was it the shout of storms, that rent the sky?
The rush of many a whirlwind from its lair?
Or, be the fierce Maozzim* loose on high?
The old Gods of the North: the Demons of the Air?

Those Tartar Hills! billowy with writhing men—
That yelling Euxine! throttled with her dead:
Yon quiv'ring air! as thick with ghosts as when
The sever'd souls of Syrian armiest fled!

Ah! fatal field, ah! doom'd and deadly Sea,
Where be the hosts of God, that ancient band?
Michael the Prince,‡ and Uriel, where are ye,
That once did valiantly for English Land?

Shun ye the flaunting Crescent's baleful sign,
The circumcisëd hordes of vile Mahound:
Or, is the Red Cross banner loath to shine
Where Scythian fiends beset the shuddering ground.

Lords of the vassal-air, the lightning tongue,
The harness'd Fires, with Footsteps like the Storm;
Where is your vaunt, and what your strength, among
Those Riders of the Cloud, with battle warm?

Sound the stern Signal! summon Sea and Shore,
Clothe many a steed with thunder for the war;
An Angel, standing at a cottage door,
To guard a peasant's child, is mightier far.

O for the Sigil! or the chanted spell
The Pentacle, that demons know and dread;
So should Maozzim flee with baffled yell,
And the lull'd Euxine smooth its billowy bed.

Arise, O Lord! stretch forth thy red right hand:
Smite the strong Dragon and his Scythian thrall;
God visible among the Nations stand,
And bid the recreant Russ thy banish'd Name§ recall.

Morwenstow, Nov. 14, 1854. R. S. HAWKER.

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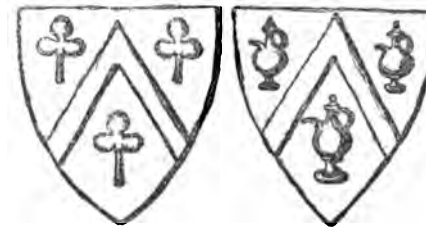
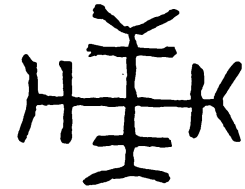
* The Gods of the strong holds. Daniel, ch. xi., v. 38, 39.
† Kings, book II. chap. xix. v. 35.
‡ Daniel, ch. x. v. 21.
§ The phrase "Filioque—and the Son," is erased from the Nicæan Creed by the Greek Church, and the doctrine abjured.

BELL MARKS.—You would confer a favour on students in Campanology, a very increasing section by the bye, if you would allow the accompanying devices to embellish your papers. A notice of them has already appeared in another similar periodical, Notes and Queries, Vol. XI. p. 100. By giving these publicity, other bells similarly marked may be discovered by some of your readers. These are from a bell at Lansellos, in Cornwall, but I have seen the same at Newcastle-upon-Tyne, and on bells at Oxford and in Wiltshire.



Between these coats and within an octagon indentation is the following device.—



The three Trefoils may be the private arms of the founder, or emblematical; they are not on the Newcastle bell. The Crosslet is the Christians' mark; and the Three Pots are the arms assumed by some fraternity of bellfounders.

In the Glossary of Heraldry, Lave Pot, or Ewer, is given as borne by the Founders' Company. The vessel is represented without a cover.

Rectory, Clyst St. George, Topsham, April 2. H. T. ELLACOMBE.

The article in Notes and Queries, referred to by our Correspondent, states —"The tower of Lansallos church contains the fragments of two bells scattered on the floor of the belfry; while a third, still hanging, barely serves to notify the hour of service to the inhabitants of the adjoining hamlet. There is nothing remarkable in the shape or size of the bell, but it bears the words in an old black letter character:

Sancta Margareta ora pro nobis,

and also three coats of arms, which I will attempt to describe.

"The first is a chevron between three fleurs-de-lys. The second is an octagonal shield, charged with a very curious crosslett. The third is a chevron between three remarkable looking vessels with spouts, more like the modern coffee-pots than any thing I know besides. The tinctures, if there were any, are obliterated.

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"This bell, I have thought, may be coeval with the re-edification of the church, which was dedicated to St. Ildierna, or Hyldren, October 16, 1331."

The rubbings kindly forwarded by Mr. Ellacombe, show these coats to be sunk in the surface of the bell, and an examination of them induces the following remarks, which are respectfully submitted.

On the first coat, the three objects, supposed to represent fleurs-de-lys, or trefoils, would seem rather to be hawthorn trees, and are thus suggestive of the arms being those of Treffry of Treffry in Lanhidrock in Cornwall, and subsequently also of Place in Fowey—sab. a chevron between three hawthorn trees, arg. The elder branch of this family became extinct by the death of John Treffry in 1658.

The second coat appears to pertain to the family of Decling, in Devonshire—arg. a chevron between three ewers, sab. What connexion, if any between those families existed, is unknown to the writer.

The device impressed between these coats, and described by Mr. Couch and by Mr. Ellacombe as a crosslet, appears to have eluded their notice as being simply a double monogram of the founder's initials, H. K., these letters being affixed to the extremities or points of a plain cross +. Ed.

LEGENDS ON BELLS.— On the first or leading bell in Wellcombe Church, in Devonshire, are the lines:

WHEN I BEGIN—LET ALL STRIKE IN.

On a bell in North Tamerton Church, Cornwall, melted and recast about 1829—

IESV FVLFIL WITH THY GOOD GRACE,
ALL THAT WE BECKON TO THIS PLACE.

Morwenstow, April 2. R. S. HAWKER.

RUSSIAN PROFANENESS.

THE common people of Russia, although not civilized, are nevertheless of a docile disposition, and when they disapprove of their superiors, convey their remonstrances not in the bold coarseness of the Englishman, or the malignant petulancy of the Frenchman, but in a manner, conceived by them, to tell with the most pointed effect. In one of their former wars with the Turks, Prince Gallitzin rendered himself very unpopular with his countrymen, who composed the following allegory, in which the highest compliment was intended to Count Munich, and the most pointed reproach to the Prince. The following is a literal translation.

The Almighty was enjoying himself in sleep—a great voice was heard in heaven, and the Almighty awoke. He called unto the angel Gabriel and said, "The Turks and the Russians are going to war. My beloved Russians, who commands them?" Gabriel replied, "Count Munich." Then the Almighty said, "I am satisfied;" he turned round and went to sleep. On a sudden a greater noise was heard in heaven, when God awoke and again called the angel Gabriel, and said, "What noise is that?" Gabriel then said, "the Russians and the Turks are at war." "Oh! my beloved Russians—who now leads them to battle?" "Prince Gallitzin." Then the Almighty said, "Give me my boots, for I must go myself."

THE MIDWATCH.—The lines slightly misquoted by A. M. S. M., Current Notes, p. 20, are from "The Midwatch," one of the many excellent Songs by Richard Brinsley Sheridan, and was set to music by *William* Linley.

It may be found in the Book of English Songs, and in the best collections of the verses of our modern Songsters.

Bristol, March 26. J. K. R. W.

A. M. S. M. will find "The Midwatch," written by Sheridan, in the Universal Songster, vol. i. p. 42. It commences with the words he quotes. The work is in three volumes, and was published in 1825 by Jones and Co. Temple of the Muses, Finsbury Square.

Sandwich, March 27. W. H. ROLFE.

THE song, "When 'tis night," was printed in the National Illustrated Library, April, 1851; and is there ascribed to R. B. Sheridan. In the same collection is also the song attributed to Richard Lovelace, containing the sentiment—

I would not love thee, dear, so much,
Loved I not honour more;

referred to in a previous number of Current Notes.

Framlingham, March 29. GEORGE EDWARDS.

FROM a sheet, I suppose the original publication, I have much pleasure in forwarding for your Correspondent A. M. S. M., a copy of the Sea Song, "When 'tis night." It is stated to have been composed by Mr. Linley, and sung by Mr. Bannister.

Haddington, April 7. JOHN FERME.

THE Sea Song commencing with "When 'tis night,' is to be found at p. 296, in Bohn's edition of the Songs of Charles Dibdin.

Oldbury, April 7. J. LOWE.

The Song of the Midwatch, though ascribed to R. B. Sheridan, is of very doubtful appropriation. Bannister sang it in the musical entertainment entitled, "the Glorious First of June," performed on July 2, for the benefit of the widows and orphans of those who fell in Earl Howe's naval Victories, in 1794. Cobb was the ostensible author of the piece, Sheridan lent some aid to the dialogue, while the Duke of Leeds, Lord Mulgrave, and some others, contributed Songs. Kelly, in his Reminiscences, vol. ii. p. 70, states, "Storace and myself gave it some new songs, but the music was chiefly old. It was all got up in three days." Adolphus asserts, the piece "was so hastily prepared, that a portion of it had been performed whilst another was not yet written."* The writer is aware, it is in Dr. Gauntlett's revised version, as published by Lonsdale, attributed to Sheridan, and the music to *Thomas* Linley; but Cobb most probably was the writer, not Dibdin. Ed.

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* Memoirs of John Bannister, vol. i. p. 343.

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CHURCHYARDS.—In reference to the enquiry by SPES, Current Notes, p. 24, it may be observed, the North side is included in the same consecration with the rest of the ground; all within the boundary, and the boundary itself is alike hallowed in sacred and secular law. It is because of the doctrine of the Regions which has descended unbrokenly in the Church, that an evil repute rests in the northern parts. The East, from whence the Son of Man came, and who will come again from the Orient to judgment, was and is, His own especial realm. The dead lie with their feet and faces turned eastwardly, ready to stand up before the approaching Judge. The West was called the Galilee, the region of the people. The South, the Home of the Noonday, was the typical domain of Heavenly Things; but the North, the ill-omened North, was the peculiar haunt of evil spirits and the Dark Powers of the air. Satan's door stood in the north wall, opposite to the font, and was duly opened at the exorcism of Baptism for the egress of the Fiend. When our Lord lay in the sepulchre, it was with feet towards the East, so that his right hand gave benediction to the South, and his left hand reproached and repelled the North. When the evil spirits were cast out by the voice of the Messiah, they fled evermore northward. The God of the North was Baalzephon. They say that at the North Pole there stands the awful gate, which none may approach and live, and which leads to the central depths of penal fire.

Morwenstow. R. S. HAWKER.

POPE'S LAST HOURS.

DURING Pope's last illness, his two physicians, Dr. Barton and Dr. Thomson had an altercation. The former charged Dr. Thomson with having hastened the poet's death by the violent purges he had prescribed, a crimination which Dr. Barton retorted. Pope at length silenced them by saying,—"Gentlemen, I only learn by your discourse that I am in a very dangerous way, all therefore I have now to ask is, that after my death, the following may be added to the next edition of the Dunciad, by way of postscript—

> Dunces rejoice, forgive all censures past;
> The greatest dunce has kill'd your foe at last.

Others say these lines were written by Dr. Barton, and were the occasion of the following epigram by a friend of Dr. Thomson.—

> As physic and verse both to Phœbus belong,
> So the College oft dabble in potion and song:
> Hence Barton resolv'd his emetics shall hit,
> When his recipes fail gives a puke with his wit.

E. H.

THAMES.—Can any reader of Current Notes inform me where the following line occurs—

> And all the liquid world is one extended Thames.

I have seen it attributed to Cowley, but cannot find it in his works?

Birmingham. J. H. S.

CARDINAL Mai, it is rumoured, will be succeeded as Librarian at the Vatican, by Cardinal Wiseman.

EXETER 'CHANGE.—Can any reader of Current Notes state when or by whom Exeter 'Change in the Strand was erected? During a long absence from England, the building with which I was once so familiar has vanished, and nothing denotes where it stood.

U. S. C., April 3. G.

Hatton, in his New View of London, printed in 1707, p. 604, notices Exeter Exchange, so called from being situate in the place where Exeter House was. The ground was held of the Earl upon lease, and the Exchange was built thereon by Dr. Barbon, a very great builder; this I am told the Doctor mortgaged to the Duke of Devonshire and Sir Francis Child, who now receive the rents, and the said Earl has the ground rents. Here are about forty-eight shops below, let to milliners, and room for as many more above, where much is in the occupation of the Company of Upholsters.

Richard Blome, in his Collections for enlarging Stow's Survey, compiled before 1700, describing Exeter 'Change as it then appeared, observes—

"This Exchange contains two walks below stairs, and as many above, with shops on each side for sempsters, millinery, hosiers, etc., the builders judging it would come into good repute, but it received a check in its infancy, I suppose, by those of the New Exchange, so that instead of growing into better esteem, it became worse and worse; insomuch that the shops in the first walk next the street can hardly meet with tenants, those backwards lying useless, and those above converted into other uses."

Strype's edition, 1720, book IV. p. 119.

The upper room in the remembrance of many, had long been a popular Exhibition of Animals from all parts of the World, originally established by George Pidcock. The last occupant was the late Mr. Edward Cross, who died a few months since near to the Surrey Zoological Gardens.

On the demolishing of the 'Change in August, 1829, the date was over the principal window at the east end—EXETER 'CHANGE, 1676; its length was forty paces, and its site extended from the western wall of the Pit entrance to the Lyceum Theatre, to the middle of the road way in Burleigh Street, abutting on the south over two-thirds of the present roadway in the Strand.

HOYLE.—What are the arms of the family of Hoyle or Hoile, and whence does the name originate? Is it derived from the immense sand-bank at the mouth of the Mersey, off the coast of Cheshire, called Hoyle bank, and the hamlet close to it, called Hoylake? If so, where can I find any account of it?

Is there a place or family of that name in Brabant, or Flanders; if so, where is there any account of them extant?

Rotheram. UNUS GENTIS.

Guillim does not notice the coat. The arms of the Hoyle family as described by Edmondson, would seem to be of foreign origin. *ar.* Two Lions combatant *sa.* Crest, a Demi-Lion rampant *or*, holding between his paws a shield, the field *az.* charged with a Sun *or*.

No family of this name is noticed in Ormerod's History of Cheshire.

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THE LATE MR. JAMES BROWN, OF BOSTON.

It is with no ordinary feelings of regret that we announce the death of Mr. James Brown, of the well-known publishing house of Little, Brown and Co. Boston, United States; which took place on March 10th, after a brief and painful illness, in his fifty-fifth year.

Few booksellers were better known on both sides of the Atlantic than Mr. Brown. His business both as a bookseller and publisher, was very extensive, and his purchases in this country were annually, for many years, at the rate of some thousands of pounds. Many valuable and expensive publications which would not otherwise have been ventured upon in this country were undertaken in consequence of his guaranteeing to purchase for the American market a considerable portion of the impression. Among other works, Mr. Murray's series of "British Classics," and Mr. Pickering's edition of Milton's Works, edited by Mitford, were published at his suggestion, and with his co-operation. The death of such a man will be severely felt, for he was not only energetic and intelligent in his business, but strictly upright and conscientious in all his transactions, and kind-hearted and courteous in his manners.

We cannot do better than quote the following tribute to his memory, written by a friend who had known him long and intimately.

"Mr. Brown was possessed of large natural abilities, and was eminently a self-made man. Like almost all of those who in America have arrived at any desirable distinction in any department of life, or exercised any considerable influence, he was born in humble circumstances, and by his own industry, perseverance, and enterprise, worked his way up to that high social position which he had attained at his death, and to that eminence which he occupied in the pursuit he had chosen, as its acknowledged head and most able representative in this country.

"Energy, firmness, and promptitude were among his most distinguishing characteristics, and these united with sterling good sense and a judgment that rarely erred, contributed largely to that success which continually marked his progress in life. In the finer quality of good taste he was not lacking, and the books issued by the house of which he was a member, bear ample testimony to the exercise of his nice discrimination in their production. He understood his business well, and was familiar with all its details; and this may be said of him not only in a mechanical, but in a much higher sense,—for he not only had a knowledge of the market value and fitness of the wares in which he dealt, but also an intellectual appreciation of their worth. He was well read in general literature, and the scholars of America, and those who endeavour to encourage and promote a taste for healthy reading, are greatly indebted to him for the publication and wide distribution of numberless works of real excellence; in which manner he has done a service to our literature and education which it would not be easy to estimate."

Shortly after his death a large meeting of the book trade of Boston was held, at which resolutions were passed expressive of their regret, and of their wish to attend his funeral. They also determined to close their places of business on the day of his obsequies.

PAPAL SOVEREIGNTY OVER ENGLAND.

The Earl of Desmond, in the time of King Henry the Eighth, made an offer of Ireland to the French king, and Archbishop Usher attests the instrument remained as a record in the Courts of Paris.

Subsequently the Pope transferred the titles of all our kingdoms to the Emperor Charles the Fifth, who by a new grant in the time of Queen Elizabeth, transferred them to his son Philip the Second, with a resolution to settle the crown upon the Spanish Infanta.

SHROPSHIRE EPITAPHS.

On a headstone in the church-yard at High Ercal, is the following encomium on the dead:—

Elizabeth the wife of Richard Barklamb
passed into Eternity on Sunday 21 may 1797
in the 71 year of her age.
Richard Barklamb
the antespous uxorious was interred here
27 Jan 1806 in his 84 year.
William Barklamb
Brother to the preceding Sep 25 1779 aged 58 years.

When terrestrial all in Chaos shall exhibit effervescence
Then Celestial virtu's in their most Refulgent Brilliant Essence,
Shall with beaming Beauteous Radiance thro' the Ebullition shine,
Transcending to glorious regions, Beatifical Sublime;
Human power, absorbed, deficient, to delineate such effulgent lasting sparks,
Where honest plebeians Ever, will have presidence over ambiguous great monarchs.

Ante spous uxorious doubtless implies, "formerly the loving husband." I consider these lines as the best specimen of pompously unmeaning words, I have yet seen.

On a headstone at Ludlow—

Sacred to the Memory
of
* * * * * *
who for forty years drove the stage waggon between this Town and London.
A good Servant,
A careful driver,
And an honest man.

His journey o'er, no more to town,
His onward course he bends,
His team unshut, his whip laid up,
And he his journey ends.
Death lock'd the wheel, and gave him rest,
And never more to move
Till Christ shall call him with the blest
To heavenly realms above.

The name and dates were inadvertently not taken when copying the inscription. To unshut the team is to detach the horses from the waggon.

Salopiensis.

Errata.—P. 22, col. 2, line 14 from bottom, for nurc*k*, read never *k*. Line 6 from bottom, for Szcerbiec, read Szczerbiec.

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WILLIS'S CURRENT NOTES.

No. LIII.] "Takes note of what is done— By note, to give and to receive."—SHAKESPEARE. [MAY, 1855.

RUSSIAN EASTER CEREMONIES IN ENGLAND.

We have had great doings during Passion Week and Easter among the prisoners. I suppose it has seldom occurred to any one to be so completely in the midst of so many religious sects, at their greatest fast or festival of the whole year, not excepting Christmas. The Jews for the last ten days, have been supplied entirely from the wealthy Jews in Plymouth, with every thing to eat, drink, or use; keeping strictly to the letter of the Levitical law. They even went the length of foregoing their tobacco, soap and vinegar, which happened to be served out twice during the time, because they would not take anything previously touched by Gentile hands; and they have only to-day commenced again taking the prison fare. The whole of the prisoners abstained from meat from Palm Sunday to Easter Sunday, and the Russian priest, through the Governor, supplied them with what they wanted, by order of the Emperor. There were, independently of what each man bought for himself, upwards of two thousand eggs, boiled hard in logwood to colour them red; eighteen hundred crossed buns varying in size from a penny to sixpence; two shillings, and two shillings and sixpence; and twenty-five pounds of butter for Easter day.

It is their custom to paint eggs with curious devices representing our Saviour rising from the grave, ascending into heaven, the Virgin's heart pierced by the sword, the Holy Ghost, etc., and on Easter-day and some days afterwards, they give you the salutation, "Jesus Christ is risen," accompanied by a kiss, and a present of an egg. These eggs as before stated, are all boiled hard, and some of the cadets paint them most beautifully, others gild them with gold leaf. In Russia, they begin their mass at one o'clock, and remain there till eight or nine; but as it was thought the warders would require some sleep, it was arranged with the priest that the service should begin at five in the morning; accordingly at five we went to their church in the upper prison, and saw their rites performed. On Good Friday they buried our Saviour, that is, a large picture representing his death was borne out by four of the officers, by one door through the court, and with chanting brought in again at the opposite door.

Prayers having continued about half an hour, each of the congregation bearing a lighted taper, the light of which it appeared to be their great object to maintain, the priest made a sign, on which the choristers and principal members followed him out of the room, followed by the oldest officer, upon whom the priest placed an embroidered cloth across his breast, and then laid on it the sacred book, which as it has all the pictures which they worship framed in the binding, he must hold with the cloth, not touching it with his hands. We did not follow them, but heard them singing in various places, and in about ten minutes they re-entered at the further end of the ward, the congregation dividing for the procession to pass through. I imagine this was to represent searching for our Saviour, when he had risen from the tomb. The priest several times during the service, turned to them, and said that Christ was risen, when they each time answered him with one voice. At last the great ceremony commenced, viz., the cross which the priest first kissed, and then presented it to each member of the congregation, who kissed it, and then kissed the priest on both cheeks, he at the same time kissing them on the other cheek. This lasted a considerable time, as may be supposed by there being five hundred or more persons, every one undergoing the same ceremony, and when they had finished kissing the priest, they began kissing each other; the officers and their wives went down the room, right and left, kissing the soldiers.

We did not leave the church until eight o'clock, and as they neither kneel or sit, but stand the whole time, we found it very fatiguing. After the priest had blessed the hot cross buns and hard boiled eggs, and sprinkled them with holy water, we left them to break their fast, and enjoy their feast.

The next day we went to the Polish ward, to see the prisoners' dancing. They dance and waltz most gracefully, nor would you see in an English ball room better waltzing than I have seen here amongst the common men, who dance with each other, one of themselves playing the violin and tamborine. The Countess of Morley visited the cadets on Tuesday, when they all advanced in a body and sang, each afterwards presenting her with a painted egg; they then retired, and again commenced singing, and to a lady who attended the Countess, they each presented an egg; and to a third lady performed the same ceremony, each also presenting her with an egg.

They certainly have very peculiar customs, yet amuse themselves most rationally. One of our Poles obtained his release about six weeks agone, since then they have all been placed by themselves in the lower prison, where the governor and interpreter have had many consultations with them. To-day the little Pole, having been to France, has re-appeared, so we expect every day some movement to take place, such as losing them. All are willing to go, except a few, whose wives are in Russia, and who fear they would never see them again.

Mill-bay War Prison, April 11.* H. C.

* Delayed too late for April number.

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BIOGRAPHICAL HISTORY OF ENGLAND.

THERE are few books in our language more interesting or illustrative than Granger's Biographical History to the period of the Revolution, in 1688; and we have a Continuation by the Rev. Mark Noble, to the end of the reign of King George the First.

Is it not high time the series should be continued to the beginning of the present reign? There is no lack of literary men well calculated for such a work, and the materials would be most abundant.

In the present state of the Arts, and the improved facilities of graphic embellishments, etchings in outline or wood engravings might accompany almost every page, and it is easy to conceive that under the auspices of some spirited and wealthy publishers, a most desirable and delightful work might be issued to the public.

The admirable condensation of anecdote and matter, with the lively and terse style so conspicuous in Granger, should be the model. Noble might be compressed into smaller compass, and yet the number of lives increased, and by a judicious arrangement, the whole might be brought within six octavo volumes.

Stradbrooke, May 11. J. T. A.

COINAGE OF EDWARD I. AND II.

IT has often occurred to me to propose that a complete list, so far as your contributors would or could make it so, should be published of all the varieties of pennies of Edward the First and Second. I know of no printed Catalogue which purports to give the gleanings of even a few Cabinets, and yet, from those of many of your readers, there might be brought to light possibly some nearly unique coins of those kings. My proposal is to reprint in the Notes, if it be allowable, the list of coins found at Tutbury, in Staffordshire, published by the Society of Antiquaries many years since, and to make this the basis of operations. Any coins of these monarchs differing in the slightest particular from those which your readers possess, may be from time to time recorded in your Current Notes, and in a short time a tolerably complete list would be the result.

Should this proposal meet with your approbation, perhaps you would notice it in your next Current Notes, and next month I will send you particulars of a few coins in my possession, which differ from the Tutbury list.

Nottingham, May 10. F. R. N. HASWELL.

*** Willis's Current Notes are open for all such communications thus kindly proffered by our correspondent, but as regards the reprinting of Mr. Hawkins's list, printed in the Archæologia, in 1832, courtesy would require that permission for that purpose should be asked. That list was materially increased by the discovery of another great mass of coins of these monarchs in February, 1836, at Wyke, near Leeds, in Yorkshire, of which full particulars were printed in the Archæologia, in 1839. This sequel to Mr. Hawkins's account of the Tutbury Coins has possibly escaped Mr. Haswell's notice.—ED.

EARLY ENGLISH NEWSPAPERS.

IN Current Notes, 1854, p. 74, reference is made to the first papers of news which, according to Chalmers, were produced at Venice, in 1536, and were long after circulated in manuscript, as appears from a collection of these gazettes in the Magliabechian library at Florence. In England, there were evidently printed "Newes bookes" of a contemporary date, as at the close of 1544 king Henry the Eighth issued a proclamation for calling in and prohibiting of "certain bookes printed of newes of the prosperous successes of the Kings Ma'ties arms in Scotland," directing the same to be brought in and burned within twenty-four hours after proclamation made, on pain of imprisonment. This carries back the issue of English newspapers to a much earlier date than is generally supposed.

The proclamation states, "the kings most excellent Majestie understanding that certain *light* persones, not regarding what they reported, wrote or sett forthe, had caused to be imprinted and divulged certaine newes of the prosperous successes of the Kings Majestie's army in Scotland, whereas, although the effect of the victory was indeed true, yet the circumstances in divers points were in some past over slenderly, in some parte untruly and amisse reported; his Highness, therefore, not content to have anie such matters of so greate importance sett forth to the *slaunder of his captaines and ministers*, not to be otherwise reported than the truth was, straightlie chargeth and commandeth all manner of persones into whose handes any of the said printed books should come, ymediately after they should hear of this Proclamation, to bring the same bookes to the lord maior of London, or to the Recorder, or some of the aldermen of the same, to thintent they might suppresse and burn them, upon pain that every person keeping any of the said bookes twenty-four hours after the making of this Proclamation should suffer ymprisonment of his bodye, and be further punished at the Kings Majestie's will and pleasure."

The earliest printed Venetian Gazette, in the British Museum, was printed in 1570, and is descriptive of the far-famed naval conflict off Lepanto.

F. P.

SHAKESPEARE SOCIETY.

To the Editor of Willis's Current Notes.

IN your February number, you stated with reference to the above, that you were enabled to state on good authority, that the affairs of the Shakespeare Society would be publicly wound up at the usual Anniversary Meeting, on the 27th of April last, when the audited Accounts would be laid before the Members, and the final Report of the Council be read. As a member of the Society I recently addressed you on the subject of its position before the public; my letter, was, however, not printed, but the paragraph was inserted by way of palliative; still the Council have not kept faith with the

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promise made through your columns. I have to beg that my original letter may now be inserted.

May 4.

The letter of January 30 is now printed in deference to the request of the writer.

I AM glad that your attention has been directed to the (late) Shakespeare Society; I say *late*, I presume, not unadvisedly, for I have your sanction that it ceased at the close of 1853, although as a Subscriber for some years, and Auditor during two several years, I have as yet received no official announcement of the termination of its existence. It is true, having received no volume since that issued in 1853, viz., Lodge's Defence of Poetry, Music, and Stage Plays, I began to suspect something untoward had befallen the Society, but as I have not since then been applied to for any subscription, I could perhaps have palliated the disappointment occasioned by the consequent indefinite postponement of Mr. Collier's promised concluding volume of Extracts from the Registers of the Stationers' Company, and Mr. Peter Cunningham's long expected Selection from Oldys' Manuscript Notes to Langbaine's Dramatic Poets, had not I found at every bookstall, the Shakespeare Society publications offered for as many shillings as perhaps in the capacity of "One of the Shakespeare Society" I had paid pounds. This, I presume, results from the stock of the Society's publications having been sold off in March, 1854, as stated by you; without the sanction or even knowledge of the Members of the Society, I think I may fairly add. I must say I do not think the Council or the Treasurer acquit themselves with the Members of the Society on the score of either candour or even courtesy, without presenting a final Report and balance sheet. This hint may perhaps induce its preparation.

Finally, I am entirely surprised at your statement that Mr. Skeffington purchased the remaining impressions of the engraving by Mr. Cousins from the Ellesmere Chandos portrait of Shakespeare. I had always been given to understand that enough copies had been worked off merely to supply the Members of the Shakespeare Society; and that the plate was subsequently defaced I am well aware, as I have in my possession an impression from the defaced plate; if, however, an unlimited number of impressions from the fair plate were, contrary to guarantee, privately taken off, any value I might have assigned to my fair copy of the plate from its supposed rarity is at once removed.

Hoping yet to hear from head-quarters something more definite respecting the Society, I am,

A MEMBER OF THE (late) SHAKESPEARE SOCIETY.

January 30, 1855.

FINKLE STREET.—In many cities and towns near to old religious houses, are streets of this name. What is its derivation?

Whitehaven, May 15. JOHN DIXON.

In Halliwell's Dictionary of Archaic and Provincial Words is noticed—"FINKEL. Fennel. *North.* Fynkylside, *feniculum.*" Nominale Manuscript.

JEWISH FESTIVAL AT JERUSALEM.

DOUBTLESS some of your correspondents will be able to inform me which of the great feasts it was Jesus is related to have been at, at Jerusalem, John vii. 37. If it was the Feast of Tabernacles, I presume in a design for a picture, the apartment should be represented decorated with palm trees and green boughs, or would it be held in the open air? PICTOR.

At the time of this verse the Lord Messiah stood in the cloister of Israel, which was the second court of the Temple. A colonnade of stately pillars surrounding an open quadrangle. It was the octave of the Festival of Tents, which was held in Tisri, or September, after harvest, and it began on the fifteenth day. There then stood Jesu, around him the twelve men, the bearded Bishops of his future church. The columns and the court were wreathed with bowers of green branches, from the patient palm tree with its turbaned brow, and the willows of the water-courses, which in those days grew upright, but which after their rods had been taken to scourge the Lord withal, drooped evermore in memorial grief, the citron bough, heavy with fruit, and the myrtle tree. All at once there was the shout of the trumpet, and a loud and lifted Psalm; it is that Ode which is now read as the twelfth chapter of the book of Isaiah. The Levites drew near, and a procession enters in solemn array. They have drawn water from the brook of Siloam, which flows fast by the Oracle of God. A priest bears it in a golden vase, and they pass on to pour it as their usage was on the altar of the holocaust. πρωτον μεν νδωρ, *i.e.* water was first. They have passed through the cloister of the men, and as their voices fade into the inner sanctuary, a deep and solemn tone proclaims in thrilling words—"If any man thirst, let him come unto me, and drink!"

Were I a painter, I should pourtray the scene, at the right foreground Messiah with the traditionary features of Nicephorus;* behind him, Simon, Andrew, James and John. A pillar here and there enwreathed; Hebrew children bearing boughs. A willow drooping nigh with prophetic leaves. On the left the Levite troop disappearing with the golden pitcher in their hands. The finger of the Lord pointing towards them, as in the act of uttering the above summons.

Morwenstow, May 17. R. S. HAWKER.

BAYLE'S Dictionary is more interesting as a depository of opinions, than for its facts, though even in this last respect it is doubtless of great value.

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* Great controversy exists about Præ and Post-Raphaelitism, and great ignorance. The truth is this, until Raphael grew corrupt he painted from legend. Every feature, every look was and is well known in the delivery of the church, as the names of Jesus, or St. John. To desecrate from this traditionary type was to sin. Nevertheless, in later life Raphael and his school painted Christs from models chosen in Italian streets, and such guilty words came in as "Titian's Christ," etc. Moreover, the early painters depicted the second body of the saint, the glorified or etherealized frame of the arisen dead. They shewed their theme not gross or thick with Adam's flesh or blood of Eve, but such as the dead will be who arise in the perfect stature of Christ. That which men call thin, or angular, or monotonous, or gaunt, was the second body of the Resurrection. R. S. H.

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On the wall facing the belfry of Maidstone Church, are some lines, part of the memento there raised as an epitaphial admonition—

Stop! Ringers all, and cast an eye;
You in your glory, so once was I.
What I have been, as you may see
Which now is in the Belfree.

An absurd rendering of the customary exhortation—

As you are, so were we:
As we be, so shall ye.

Something like this is found in the monkish rhymes indited as an epitaph on the detested Richard de Marisco, Bishop of Durham, who died at the monastery of Peterborough, on his way to London, in 1226. The line

Quod sum vos eritis,

presents possibly the earliest known use of the phrase.

W. H. L.

LANSALLOS BELL MARKS.

Whilst I, for one, acknowledge the service you have done to Campanology, by inserting the curious devices on the Lansallos bell, in Current Notes, page 29, I would respectfully offer an observation or two on the remarks appended to the Rev. H. T. Ellacombe's note. When writing the description of the bell, I held the opinion which you advocate, that the arms were those of local landowners, donors of the bell, though after a diligent search among the families who have held possession of the manors in the parish, I failed to identify them. The discussion which my queries occasioned has, however, changed that opinion, and I think Mr. Ellacombe has clearly made out that the names are not those of local gentry, but the devices of a fraternity of bell founders; in proof of which, he remarks, the pots as represented with covers, handles and spouts, are not heraldic ewers, and their occurrence "through such a breadth of country from Northumberland to Cornwall," is conclusive against their being local.*

In the case of the bell at Compton Basset, Wilts, the identical shields and crosslet occur in the same order as on the Lansallos bell, and so similar were the rubbings from all these bells on which the pot arms are found, that it is not improbable they all issued from the same foundry.

I have great pleasure in forwarding to you rubbings taken this afternoon from the bell at Lansallos, and having generally found that rubbings from figures in relief are unsatisfactory, I made at the same time a truthful sketch of the two shields, which reveals a peculiarity in the pots not hitherto remarked, namely, a slight bar connecting the spout and neck. The handles, I find, are joined both above and below to the neck and body of the ewers.

I think you will see that the trefoils,† or, as I call them, fleurs-de-lys, are a little different from your woodcut. The rubbing well represents them; they will hardly pass for hawthorns; nor can I discover that the families of Treffry and Decling had ever any connection with the parish. I add a tracing which will give you a correct representation of the crosslet, and its octagonal border, which I think should have been represented. The letters H. K., which you have detected, and which I cannot help fancying to be an accidental resemblance, are as plainly seen in this as in the sketch you have given.

We may hope to hear more respecting the character of these remarkably shaped vessels, and I expect some of your readers will be able to furnish other instances of the occurrence of these arms.

Polperro, Cornwall. Thomas Q. Couch.

* Notes and Queries, vol. xi. p. 293.

† The Editor thankfully acknowledges Mr. Couch's communication, and freely admits the devices are clearly slipped trefoils, and not hawthorns, as at first supposed.

Paper.—A new material is stated to have been discovered in Australia, in the coating of the roots of the native palm, or wild pine-apple, *Zamia Spiralis*. It is said to resemble cotton-wool, but is short in staple.

OVER-DOOR INSCRIPTIONS.

Most of the readers of your "Current Notes" may have observed a notice in the newspapers to the effect that Lord Brougham had inscribed the following motto over the principal entrance to his country-house at Cannes, in the south of France:

Inveni portam, spes et fortuna valete,
Me sat ludistis, ludite alios.

This inscription may be the invention of the versatile Baron,* but it is also one which a late occupant of the Chair of Humanity in the University of St. Andrews inscribed upon the lintel of the garden entrance to the Manse of Cults, Fifeshire, which he inhabited as a parish minister previous to his appointment as Professor. I had occasion to call upon his successor, the Rev. James Anderton, who took a pride in pointing it out, and stating that he had caused it to be lately re-engraved *in rei memoriam*. He besides informed me that he had ascertained that it was not original, but borrowed from a French author; he had, however, never been able to discover the work in which it appeared. Probably some of the erudite readers of "Current Notes" may be able to cast some light on the matter by their investigations, and to them I look for assistance.

Strathmiglo, Fife. David Galloway.

* In one of the Gentleman's Magazines, before the birth of Lord Brougham, there is the following translation of this legend:—

My bark, of waves and winds the sport,
Escap'd the ocean's strife,
Has made at last its destined port,
And anchors now for life.

Adieu Hope's visionary scene,
Blind Fortune's veering fate;
Too long your bubble I have been,
Seek others now to cheat!

Ed.

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THE LATE J. M. W. TURNER, R.A.

In March last, Mr. Ruskin referring to the sketch of Mr. Turner, so well represented in your woodcut in January, 1852, wishes to have any further reminiscences which I may be able to communicate respecting him. I regret that my treacherous memory does not retain any traces of this distinguished artist, beyond the simple notice that accompanied my rude sketch of his person.

The following anecdote trifling as it may at first sight appear, may possibly not be altogether undeserving Mr. Ruskin's attention, as bearing upon the *modus operandi* occasionally resorted to by our late eminent painter, and which may furnish "a hint worth knowing" to those who may be anxious to tread in his path, and to give to their productions every possible advantage and effect.

The circumstance was related to me by a gentleman who resided in the house immediately adjoining that of Mr. Turner, one of the windows of which presented a full view of the back yard of the artist's premises. This gentleman informed me, he was occasionally much amused at the earnestness with which the little man was for a considerable time busily engaged in pumping upon some of his paintings, and was unable to imagine what particular result was intended to be produced by these persevering exertions of the artist, but I have little doubt that Mr. Ruskin will be able to estimate the true effect of this application of the "Cold Water Cure" to Mr. Turner's paintings.

At all events, it seems desirable that a good pump should be henceforth considered a required adjunct to every artist's studio.

Stradbrooke, May 11. J. T. A.

FROISSART.—A statue commemorative of this celebrated historian, is about to be raised at Valenciennes.

MILTON'S MOCK FUNERAL.

EXAMINING recently some papers, I found the following "Anecdote of Milton, not generally known."

The freedom and asperity of his various attacks on the character and prerogative of Charles I. rendered him peculiarly obnoxious when the Restoration was accomplished. To save himself, therefore, from the fury of a court which he had so highly incensed, and the vigilance of which, from the emissaries employed, it was become so difficult to elude, he connived with his friends in effecting the following innocent imposture. The report of his death was industriously circulated, and the credulity of the people swallowed the bait prepared for them. The coffin, the mourners, and other apparatus of his burial, were exhibited at his house, with the same formality as if he had been really dead. A figure of him, as large and as heavy as the life, was actually formed, laid out, and put in a lead coffin, and the whole funeral solemnly acted in all its parts. It is said, when the truth was known, and he was found to be alive, notwithstanding the most incontestable evidence that he had been thus openly interred, the wits about the court of King Charles II. made themselves exceedingly merry with the stratagem by which the poet had preserved his life. The lively and good-natured monarch discovered too, himself, not a little satisfaction, on finding, that, by this ingenious expedient, his reign had not been tarnished with the blood of a man already blind by application, infirmity, and age, and who, under all his dreadful misfortunes, had written Paradise Lost.*

Here there are no details to substantiate a fact, that in itself is not devoid of interest. Archdeacon Todd observes, Milton at the Restoration, withdrew from the garden-house in Petty-France, Westminster, which opened into St. James's Park, and in which he had resided as Latin Secretary, from 1652; to a friend's house in Bartholomew Close. By this precaution he probably escaped the particular prosecution, that was at first directed against him. He adds, Tyers from good authority had told Warton, that when Milton was with Goodwin under prosecution, his friends to gain time, made a mock funeral for him; and that when matters were settled in his favour, and the affair was known, the king laughed heartily at the trick.† Tyers' authority was doubtless Cunningham, who says that Milton pretended to be dead, and had a public funeral procession; and that the king applauded his policy in escaping the punishment of death, by a seasonable show of dying.‡ The Journals of the House of Commons show that on June 16, 1660, it was resolved, that his Majesty should be humbly moved to call in Milton's Eiconoclastes, and his Defensio pro Populo Anglicani; as also Goodwin's Obstructors of Justice, and order them to be burned by the common hangman. The proclamation for apprehending Milton and Goodwin, intimate that they were so far fled, or so obscured themselves, that no endeavours used for their apprehension had taken effect, whereby they might be brought to legal trial, and deservedly receive condign punishment for their treasons and offences. On August 27, several copies of these proscribed books were burned by the hangman, but the Act of Indemnity passed within three days after, and Milton was unconditionally relieved from the necessity of further concealment. The supposititious funeral of the Author of Paradise Lost, must therefore have taken place between June 16, and August 30, 1660; can any reader of Current Notes, produce any coeval notices in illustration of the fact of Milton's Mock Funeral?

U. U. C. May 7. M.

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* Milton was certainly blind in 1653, if not before, but Paradise Lost was not written in 1660. Aubrey says Milton began the work about two years before the Restoration in May 1660. All that we know with any certainty is that the Manuscript was finished and placed in Ellwood's hands for perusal, at Chalfont, during the time of the sickness, in 1665; and that Milton sold the copyright to Samuel Simmons, on April 27, 1667, for an immediate payment of five pounds.

† Milton's Minor Poems, edited by Warton, 1791, 8vo. p. 358.

‡ History of Great Britain, translated by William Thomson, 1787, 4to. vol. i. p. 14.

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BURNEY'S HANDEL COMMEMORATION.

Dr. BURNEY'S Account of the Musical Performances in Westminster Abbey, in Commemoration of Handel, in 1784, was published in quarto, in the following year, in aid of the Musical Fund. Some years after, he promised his friend, the Rev. Dr. Du Val, a copy of the book, but either from not having one at hand, or unwilling to part with his own, on LARGE THICK PAPER, the promise appears to have escaped his recollection. Circumstances however brought it again to mind, and the author's copy is now before the writer, with the following lines:—

TO THE REV. DR. DU VAL,
ON THE TREACHERY OF MEMORY.

O Memory! ever trait'ress to old Age,
When neither truth nor zeal thy aid engage—
Now for the produce of my worn out brains
Nor glue, nor paste, nor peg, nor hook remains:
Although in Youth each trivial thought and thing,
With fond tenacity were wont to cling.

Is it alone when birch attention wakes,
That Mem'ry true and faithful record makes?
And at the nether end Ideas *get in*
When *out* the blood begins to spin?
If so, it proves to giddy, thoughtless youth,
The hopeful and exhilarating truth,
That second Childhood like the first should feel,
The rod's inspiring pow'r from head to heel.

March 12, 1801. CHARLES BURNEY.

Dr. Burney having promised me this book, some time elapsed before we met. On my avoiding him, that he might not imagine I mean'd to press his promise; he recollected it, and the next day sent it to me, with the above lines.

PH. DU VAL.

Charles Burney, M.D., born at Shrewsbury, in 1726; long occupied the house in St. Martin's-street, Leicester-square, formerly the residence of Sir Isaac Newton. On being appointed Organist of Chelsea College, he removed thither, and died there in May, 1814.

B.

CLEVER.—Besides the provincial uses to which this word is applied, as noticed in Current Notes, p. 23, in some parts of the north of Ireland it is used in reference to persons, or acts of great kindness, benevolence, or philanthropy; particularly in such cases as when there has been a large pecuniary disbursement. For instance if an individual has contributed a sum greater than what might have been expected from him, or disproportionate to his supposed means, he is thereby called "a Clever fellow;" and the act is designated as "a Clever act." This is a very common application of the word in different parts of Ulster; at least I have so heard it made use of unsparingly in many parts of the counties of Down and Londonderry, and, occasionally in Monaghan and Tyrone.

J. A. P.

MALESPINI NOVELLE.

THE following notes are memoranda by the late ROGER WILBRAHAM on the fly-leaves of a copy of the Ducento Novelle, printed at Venice, in 1609, and were made by him on a perusal of that work.

The title of the fifty-fifth novel, of the first part is entitled, Viaggio ridicoloso di un Segretario, che andò con suo amico a Liuorno. In this novel the name of the secretary appears to have been Malespini, and was most probably the author himself.

A singular picture of manners at Bologna is presented in the third novel, part 1. In Carnival time, all the scholars went armed with swords, and even those who were in no way dressed or prepared for a ball carried daggers with them. The ball is described as being in the house of a courtesan, where young women of character and fashion were present, and through the whole novel, the spirit of revenge in privately murdering those from whom an injury was supposed to have been received is mentioned as a custom commonly in practice and highly meritorious.

The custom of carrying a knife in a sheath which formed part of the scabbard of the sword, is mentioned in the seventeenth novel, p. 51, però io vi priego, che voi mi prestiate il vostro coltello, c'hauete nella spada; and again in the thirteenth novel, part II. p. 95, in tergo—raccolto ch'ella hebbe un sodero di spada di quei mariuoli, e cano il coltello che ni un dentro.

In the thirteenth novel, part I., are two decisions of 'Il General Zalebotto' in France, one of which is against a soldier who had stolen il Tabernacolo in una chiesa. This is possibly allusive to the soldier who stole the Pix, as related by Hall and Holinshed, which theft Shakespeare has affixed upon Pistol. Talbot's sentence in Malespini is infinitely milder than that of K. Henry V., who orders the soldier to be strangled, whereas Talbot only obliges the soldier to take a solemn oath that he will never in the course of his life again enter a church.

First Part, p. 234 in tergo—uscirono fuori dal Castello per giuocare al palla maglio.

In the seventy-eighth novel, of the second part, is a curious account of an English bloodhound, in the reign of Queen Elizabeth.

The story of an attorney in London and his clerk, related in the fifth novel, part the first, is evidently the ground plot of Wycherley's Horner in his Country Wife.

WAY-SIDE CROSSES.—By the way-side, near to Whitehaven, stands a stone cross, about three feet high, and from the name of the place, "Cross-Lacon," and from many other places in the neighbourhood being called "Cross ——," I suppose such erections were numerous; tradition saith that the attendants of funerals were accustomed to stop for rest and devotion.

Can any information be afforded as to the origin of the services used at way-side crosses, and whether many are now standing?

Whitehaven, May 15. JOHN DIXON.

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REFLECTIVE MOMENTS.

THOUGHT oft obtrudes, each tott'ring form
Seen ling'ring on in life's decline;
Had once a heart as fond, as warm,
As full of idle thoughts as mine!
That each hath had its dream of joy,
Its own unequall'd pure romance;
Commencing when the blushing boy
First thrills at lovely woman's glance.

That each could tell his tale of love,
And think the scenes described evince
More passion, and more guileless truth
Than hath been told before or since.
That they could tell of tender lays
At midnight penn'd in classic shades;
Of days more bright than modern days,
And maids more fair than modern maids.

Of whispers breath'd in list'ning ear;
Of kisses bland on blushing cheek—
Each kiss, each whisper, far too dear
For modern lips to give or speak.
Of promised hopes untimely cross'd,
Of friendships slighted or betray'd;
Of kindred spirits early lost,
Like buds that blossom'd but to fade.

Of beaming eyes, and tresses gay;
Of face divine and noble brow,
And forms which have all pass'd away,
And left them what we see them now!
Then is it thus—is human love
So very light, so frail a thing,
That all youth's brightest visions move
Unheeded on Time's restless wing?

Must all the eyes which still are bright,
And all the lips that talk of bliss,
All that which now seems fair to sight,
Hereafter only come to this?
What then are all these pleasures worth,
If we ere long must lose them thus?
If all we value most on earth,
Flit like shadows from among us?

ANGELO'S REMINISCENCES AND PIC NIC.

THE following letter addressed to the late well known 'Paul Pry,' Thomas Hill, will doubtless interest many readers of Current Notes, as a species of solicitation to which even persons of some notoriety are frequently impelled to obtain a favourable reception for their literary emanations. Angelo's Reminiscences contain many amusing and interesting traits, while his Pic Nic, presented an *olla podrida* all the worse from having so many cooks busied in its preparation.

JOHN BOND.

Hastings, February 1, 1822.

DEAR SIR,—I should not have presumed to trouble you with this scrawl, but having the pleasure of being known to you so many years, and that cordiality you have ever conferred on me. Permit me to request, after the flattering notice you took of the Septuagenarian at St. Leonard's, to mention my name again towards promoting my intended publication.

As the many "Reminiscences," since Kelly's have become quite a *drogue*, mine included, though still I am writing on the remainder of my recollections of characters, and the various scenes I have experienced these last fifty years and above, yet the same title may disgust the many who have already had patience to read my two lengthened volumes, that I could almost fancy I hear them say, "What! more of Angelo's Reminiscences, pooh! I have had quite enough of them."

Now as there is so much humbug and puffing that has great weight, and as "variety is charming," I mean to give this second attempt of my *goosequill*, a new appellation—"Angelo's Pic Nic;" and having been as a professional man so well known, my name may still excite notice to induce the sale, and by way of a book-trap, a pleasing snare, I have already procured some of the first literary authors of the present day, who have contributed their pen towards my undertaking, Colman, Horace Smith, etc. etc. Theodore Hook, Bulwer, and several others whose promises I shall remind, at my return to town. Already, I have in addition to my scraps, nearly three hundred; about seventy Anecdotes, Poetry and Fragments; some from my acquaintance, though not authors, yet, clever at telling their stories. Any effusions of yours, as a man of the world, I can only say in duty bound, you will much oblige.—Such additional *Plats recherche* must be a zest to any Pic Nic, whilst mine are the mere *Entremets*, side dishes, potatos, etc. etc. etc.

Now, my dear Sir, my motive for making this request is, knowing your general acquaintance and influence with the press, and men of letters, at this moment you could be of infinite service to me, fearful as I am, some one may anticipate my Title—"Pic Nic" for themselves. Permit me, therefore, to request, as my intended work is speedily forthcoming, Such a Bouquet, the first Literary Characters (no names mentioned at present) they must be a zest to the Book Epicure—something like this which is merely the *matter* that *runs* from my numskull; leaving it to your superior judgment what to write. Should it meet with your approbation, and as the paper may not be at the Library here, your sending it to me directed "Post Office," will oblige. When in town, I hope to thank you for your kindness to the Septuagenarian. "Oh! the days when I was young," alas! the curtain's dropt, yet hath my night of life some memory. May I ever remember your kindness to

Your obliged and old acquaintance,

H Angelo.

P.S. Should you see Mr. Colburn, pray mention to him, I shall first depend on his approval of my "Pic Nic," previous to my future intentions.

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LEGAL BREVITY IN THE OLDEN TIME.

LEGAL documents were formerly a simple narration of contract and fact, of which the following old Scottish Tack, or Lease, proffers a good illustration. The original is still in the possession of a descendant of the John and James Low herein mentioned.

J david Lyndesay of Edzell Binds and oblidges me my airs exrs and successors qthomeuer that John Low and James Low in mickl Tullo shall peacablie possess and Bruick ther possession then for the space of five years nixt to com they alvayes paying thes yearlie duties oyers as formerlie used and wontd in witt wherof J have subscrived this my obligatione at Edzell the sixt day of Junn jm. vic. nyntie six years. D. Lyndesay.

Notta that within ther taks jtt on of them are to pay a wedder sheep.

This lease is in the handwriting of the penultimate Lindsey of Edzell. The extensive lordship of Glenesk, of which Edzell forms a part, became part of the possessions of the ancient family of Lindsay, by the marriage of Catherine Stirling, co-heiress of Sir John Stirling, to Sir Alexander, third son of Sir David Lindsey of Crawford, in or about 1357. The Lindseys held these lands till 1715, when James, fourth Earl of Panmure, purchased them from David Lindsey, the only son of the grantor of the above lease, for 192,502 pounds Scots, or in sterling money 16,042*l.* Soon after this purchase, through Panmure aiding the Chevalier de St. George, these lands were forfeited, but were repurchased by his nephew William, ultimately the fifth Earl of Panmure, in 1764, for 11,951*l.* 8*s.* 9*d.* sterling, and now constitute a part of the extensive possessions of Lord Panmure, now Minister of War, whose united properties in Forfarshire are calculated to exceed one hundred thousand acres.

Brechin, May 15. A. J.

THE magnificent State Coach of Russia, was built in Long Acre, London, 1762, by order of the imbecile Emperor, Peter the Third, but his deposition and death occurred before it was finished. Its grandeur was at the time the general theme of admiration; the harness with gilded buckles, cost thirteen hundred pounds, then considered a large sum, and the whole was finished with sumptuous elegance. The Empress Catherine first used it at her coronation in Moscow, on Nov. 3, in that year.

THE riband and badge of the Order of the Garter which so recently adorned the person of the late Emperor Nicholas, is the same now worn by the Emperor Napoleon. One day mine, to-morrow thine. Sic transit Gloria Mundi!

LITERARY AND SCIENTIFIC ASSOCIATIONS.

G. F., of Liverpool, who complains of the difficulty he has in determining what are the particular purposes of certain Associations, the names of which he comes in contact with in various publications, is referred to Hume's Learned Societies and Printing-Clubs in Great Britain, 1853, 8vo., which supplies all the required information, and should find a place in all libraries, public or private.

HENRY THE FIFTH, in 1415, embarked for France, from Southampton, but from what part had become matter of doubt; recently an old pier or jetty has been discovered while digging, and appears to solve the difficulty.

FRANKLIN'S MANUSCRIPTS.—In Current Notes, p. 25, reference is made to the letters "of the great Franklin, now in course of publication." Temple Franklin, the possessor of Dr. Franklin's letter-books, was for some time a lodger in the house of Mr. Pulsford, King Street, St. James's Square, and were left there by him. Some years after Mr. Pulsford parted with them to a friend, to whom the agent of the Smithsonian Institution, at Philadelphia, on application respecting these manuscripts was referred; they were purchased by that gentleman at a very handsome sum. Mr. Pulsford had also for some time the *missing* maps of the Oregon territory, about which a few years since there was so much talk. As he attached no value to them, they were suffered to decay, and at length were destroyed.

Can any correspondent state whether Franklin's Correspondence is published, and how it can be obtained?

S.

Franklin's Manuscripts are still in England, but are about to be transmitted to America, for the purpose of being edited and published by Mr. Jared Sparks, and are intended to form five additional volumes to the ten already printed; but many months may elapse before they appear.—ED.

HOYVILLE.—The name HOYLE appears to be derived from Hoyville, the family name being in various records designated Hoyvile, Hoyvill, Hoyuile, Hoyuille, Hoiuille, Hoiville and Hoyvyle. The family formerly held the manors of Fifield and Dorchester in Oxfordshire, and were also resident in Derbyshire. Can any Correspondent of Current Notes state what are the arms, crest and motto borne by any branch bearing any of these designations? or where any pedigrees of them may be found?

Rotherham, May 10. UNUS GENTIS.

Neither Guillim or Edmondson notice any of these names.

HOYLE.—Your Correspondent who enquires, p. 31, after the family and arms of HOYLE, should direct his attention to the West Riding of Yorkshire, where that name is of frequent occurrence, and especially I would refer him to Watson's History of Halifax,* 1775, 4to., where there are notices of many individuals of that name. At p. 304 he gives the arms of Hoill or Hoyle—

Ermine, a mullet *or*. For crest, on a wreath, an helmet, above all, a Griffin's Head erased.

Stradbrooke, May 11. J. T. A.

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* The Rev. John Watson, formerly Fellow of Brazenose College, Oxford, and Rector of Stockport, Cheshire, died March 14, 1783; his only daughter, Ann Watson, died recently in her ninety-first year, at Macclesfield, April 20, 1855.

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WILLIS'S CURRENT NOTES.

No. LIV.] "Takes note of what is done— By note, to give and to receive."—SHAKESPEARE. [JUNE, 1855

DID SPENSER THE POET DIE IN DUBLIN?

SOME time since it was announced in a now extinct Dublin periodical, that Spenser, the author of the Fairy Queen, died in that city; the assertion was made on the authority of the late John Bernard Trotter, formerly private secretary to Charles James Fox; supported by documents in the Irish Record Office. The impression on my mind was, that after Spenser was burned out at Kilcolman Castle he fled to London, and died about three months afterwards at Westminster. Ben Jonson says that he died from want of bread. Can there be any doubt on the subject?

John Bernard Trotter was born here, and received his elementary education in this town. He was a man of considerable literary acquirements and taste. He was the author of the Memoirs of the distinguished Statesman, which pass under his name, and contributed to several of the leading periodicals of his day. He died in 1818, at Cork, in very depressed circumstances.

Downpatrick, June 1. JAMES A. PILSON.

Trotter's assertion is entitled to no consideration, as the facts resolve themselves to but few particulars. George Chalmers, in reference to Tyrone's rebellion, states correctly—"The Irish of Munster rising universally in October, 1598, laid waste the country and expelled the English. Neither Kilcolman nor Spenser were spared. He was thus constrained to return, with his wife and family, to England, but in ruined circumstances." Camden says that being plundered of his fortune in Ireland, the poet in 1598 was obliged to return to England, where he died in the same or the next year, and was buried in St. Peter's Church, Westminster, next to the monument of Geoffrey Chaucer. There is, however, coeval evidence that at an inn or lodging-house in King Street, Westminster, in which doubtless he and his family were domiciled immediately upon their arrival in London, Spenser died on January 16, 1598-9, the expenses of his burial being defrayed by the Earl of Essex, and the pall at the funeral being held up by several distinguished poetical contemporaries.

Ben Jonson's statement, that Spenser died by absolute want of bread, and that while living he spurned the relief offered to him by the Earl, was a conversational averment made to Drummond of Hawthornden, in 1619; but the latter has recorded of his friend Ben, that he was guilty of interpreting the best sayings and deeds often to the worst! Spenser had his pension, which he doubtless as a servant of the Queen duly received; his situation, though in ruined circumstances, was not that of abject want, and the expenses of his burial, though borne by the Earl, are rather to be considered as an honorary distinction rendered to the remains of one whom that nobleman looked upon as entitled to his generosity, being both poetically and politically known to him.—ED.

NOTES ON THE FAMILY OF HOYLE.

MY attention having been drawn to some enquiries in recent numbers of Current Notes, in reference to the family of Hoyle, I forward the following:—

The origin of this family was from Flanders or Brabant, whence they came and settled some centuries since in the Yorkshire dales.

A branch of the family of some pretension, located in the parish of Ripponden, in the West Riding, not far from Halifax, where they acquired considerable possessions, and allied themselves with several of the ancient Yorkshire gentry. The lands of Light Hazels, Hoyle Royd, Swift Place, and the Hollings, all belonged to the family, whose crest and armorial ensigns may still be seen in the several now deserted manor houses.

About the year 1618, John Hoyle of Swift Place, married Agnes, daughter of John Hanson of Woodhouse, by his wife Agnes, the daughter of Sir John Savile. In the grave yard of Ripponden chapel are many monumental stones erected over members of the family of Hoyle; and over a John Hoyle there is the following epitaph,—

Deo, ac Conjugi pius, justus
Ac propositi tenax, Amicis
Certus, Omnibus Affabilis, ac
Si quid ultra est, sit tota
Vita pro Epitaphio. Vade
Et tu fac similiter.

On one of the bells is an inscription, purporting it to have been presented in 1715, by Elkanah Hoyle, Gentleman. The same Elkanah Hoyle, by his will made in 1717, gave forty shillings yearly out of his estate called "the Hollins" to the poor people of Soyland, and sixty shillings yearly to the incumbent of Ripponden, for preaching a sermon in Ripponden chapel on Ascension-day yearly, with a proviso that if the owner of Swift Place had not a good liking to the incumbent, this money should also be given to the poor of the parish, to whom it has been paid for many years past.

Some of the descendants of this family are, I believe, now settled in or about Newcastle-upon-Tyne, in Northumberland.

The arms borne by the Hoyle family—on a field *ermine*, a Mullett *or*. For Crest, on a helmet, a Griffin's head erased.

ROGER HANSON.

THE Hoyles of the chapelry of Ripponden, in the parish of Halifax, came from Flanders several centuries since, and bear for arms, on a field *erm.*, a Mullet *or.*;

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and for crest, on a Helmet, a Griffin's Head erased. The same arms were borne by a family of that name so far back as the battle of Agincourt.

The time of the persecutions of the Duke of Alva, is the presumed date of the settlement of the Hoyles in Yorkshire, where they became possessed of considerable lands in the parish of Ripponden; among these were the Hollins, Swift Place, and Light Hazles, besides extensive estates in Barkisland, Soyland, and elsewhere.

An Elkanah Hoyle lived at Swift Place in 1618. One of his sons, another Elkanah, died about 1717, and by his will left forty shillings a year, charged on the estate called the Hollins, and sixty shillings a year from Swift Place, to the poor of Ripponden. He married Agnes, daughter of John Hanson, of Woodhouse, a lineal descendant of the De Rastricks; by his wife Agnes, daughter of Sir John Savile.

A copy of the will of this Elkanah Hoyle is in the Town's Box, at Ripponden. A branch of the Yorkshire Hoyles is now settled about Newcastle-upon-Tyne.

Old Jewry, June 15. ALTERUM GENTIS.

IN the ante-church of St. Nicholas, in this town, is a flat stone placed over the grave of Richard Hoyle, and Cecilia, his wife. He is thereon described as late of Denton Hall, near Newcastle-upon-Tyne, Merchant, and formerly of Swift Place, in the County of York. They both died in 1819, and the stone bears the arms described in your May number of Current Notes, p. 40.

Newcastle-upon-Tyne. ALIQUIS.

GROTESQUE IN CHURCH ARCHITECTURE.

THE Camden Society and other Critics have erroneously interpreted the hideous and obscene imagery which is often found within a church, on corbels and bosses, and elsewhere. In Morwenstow Church, in Cornwall, there are two faces, one on the curve, and the other on the shoulder of an arch. The era is early Norman in style and date. One of these is the distorted countenance of a man, and he lolls out his tongue at you, as you look up; the other is fixed in a fierce and horrible laugh. Both are called by the Forefathers "the Grin of Arius," and both were intended to depict the heretic mocking at the Mysteries of the Church. The name of this grimace of sculpture is derived from a painting of the Council of Nicæa, now, I think, in the Vatican; wherein Arius is shewn among the Doctors with a fearful laugh of mockery and malice on his baffled visage.

The climax of every baleful passion, whether of revenge, or hatred, or fear, is a convulsion of spasmodic laughter. There are corbels in the cathedral of St. Kentigern, at Glasgow, which represent the Fiends as they grasp the separate soul of the Lost, and their demoniac faces are shivering with "the Grin of Arius," into a stony laugh.

Morwenstow. R. S. HAWKER.

OVER DOOR INSCRIPTIONS.

THE inscription over the entrance of Lord Brougham's country house at Cannes, in the South of France, is a Latin translation of a Greek epigram. The original may be seen in the first book of the Anthologia Græca of Planudes, or in the ninth book of the Palatine Anthology, and indeed in many of the minor collections.

Your correspondent has left out a word in the Pentameter line, and mis-spelled another. The true reading is—

Inveni portum; Spes et Fortuna, valete:
Me sat lusistis; ludite nunc alios.

I know not who was the author of this metrical version, whether Grotius, or Bellicarius, or one of the Stevens, or some other person.

Upon a monument erected at Basle, to the memory of a Protestant clergyman, who died in 1564, is or was the following parody of the Greek original. It reminds us as much of the Apostle Paul as of the Greek epigrammatist.

ἐλπις και πιστις, μεγα χαιρετε; τον λιμεν' ἐνρον.
ὀνρανιοισι θεοις μουνος ἐνεστιν ἐρως.

O faith, O hope, I bid you both farewell:
For now with love among the Saints I dwell.

Brechin, May 28.

A CORRESPONDENT in the last number of Current Notes enquires whence the couplet he quotes as inscribed over the door of Lord Brougham's country seat at Cannes, is derived,—it must however have been mis-quoted, the noble Lord is too accurate a scholar to have allowed blunders in grammar and metre to be engraved on his walls, nor can I in charity believe that two Scotch Humanity Professors could have inscribed or restored a distich so worded. The true version is—

Inveni portum. Spes et Fortuna valete,
Nil mihi vobiscum; ludite nunc alios.

Sat me lusistis would be a fair various reading.

Burton, in his Anatomy of Melancholy, Part II. Sect. 3, Mem. 6, ascribes it to Prudentius, with this reference—Distichon ejus in Militem Christianum, e Græco—engraven on the tomb of Fr. Puccius the Florentine, in Rome. Chytræus in Deliciis.

The only edition I have of Prudentius, in Maittaire's Corpus, does not contain it. Probably it will be found in the later and more ample edition, printed in 1788, by Bodoni at Parma.

I might perhaps properly transcribe Mr. Galloway's version—

Inveni portam—Spes et fortuna valete,
Sat me ludistis—ludite alios.

Portam, a haven of rest after the storms of life, is a meagre substitute for Portum. Ludistis is an error for lusistis, and the omission of nunc destroys the metre.

C. F. NEWMARCH.

Leverton Rectory, Boston, June 2.

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I ENTER on the subject of your correspondent's enquiry more with a view of placing on record in your columns what I believe to be the more correct version of the 'pleasing melancholy' in that oft adopted quotation rather than to satisfy his query from what author it is borrowed—the latter I cannot do. I have never met with it but as a quotation, and very variously phrased.

Inveni portum, Spes et fortuna valete!
Sat me lusistis, ludite nunc alios.

I would suggest as more grammatically as well as more metrically perfect than his own version in your May number.

The lines I have heard assigned to Propertius or Tibullus in their Elegies, as well as to Claudian and some of the Italian poets of the era of Pope Leo the Tenth. These suggestions derived from others have not realised the discovery of the source whence the lines are taken, they may however serve as hints to Mr. Galloway in his future researches.

Fleet Street, June 6. J. W. B.

THE correct reading of the Epigram, cited by your Correspondent, David Galloway, p. 36, of the last May number, is this—

Inveni portum; Spes et Fortuna valete!
Me sat lusistis; ludite nunc alios.

It will be found in the Anthologia Græca, cum Versione Latina H. Grotii, edita ab H. De Bosch, Ultraj. 1795-1810, 4to,. Vol. IV., p. 219. It is neither "the invention of the versatile Baron," nor "borrowed from a French author," but the translation of an anonymous Greek Epigram in the said Anthologia, Vol. I. p. 318.

Ἐλπὶς καὶ σὺ Τύχη μίγα χαίρετε τὸν λιμέν' εὗρον.
Οὐδέν ἐμοὶ χ' ὑμῖν, παίζετε τοὺς μετ' ἐμέ.

The translation of Grotius is—

Iam reperi portum: Spes et Fortuna valete!
Ludite, vobiscum nil mihi, nunc alios.

Here the second verse is faulty both with respect to the latinity and to the metre. The syntax is easily corrected by a simple transition:

Nil mihi vobiscum; ludite nunc alios.

Another version may be seen in Burmann's Anthologia Latina, lib. iv. p. 213. It has also been translated by Sir Thomas More, and by Fred. Morell. The latter might possibly be the French author alluded to by the Rev. James Anderton.

Another Epigram of eight verses, beginning nearly the same, and evidently an expanded imitation of the former occurs in De Bosch's edition, Vol. i. p. 102.

Ἐλπὶς καὶ σὺ Τύχη μίγα χαίρετε. τὴν ὁδὸν εὗρον, etc.

Hawkshead, June 11. D. B. H.

LE SAGE is the French author from whom is taken the motto inscribed by Lord Brougham, over the principal entrance to his country house at Cannes. The tenth chapter of the ninth book of his Gil Blas ends thus—

Nous nous verrons bientôt dans notre hameau; et je veux en y arrivant, écrire sur la porte de ma maison ces deux vers latins, en lettres d'or:

Inveni portum. Spes et Fortuna, valete;
Sat me lusistis; ludite nunc alios.

Bristol, May 26. F. S. DONATO.

YOUR Correspondent, Current Notes, p. 36, will find these lines in Book ix. chap. 10. of Gil Blas, as having been inscribed by him in golden letters over the door of his house at Lirias near Valencia, the gift of the Lords of Leyva; and should Mr. Galloway be disposed to read the delightful description of Gil Blas' journey after his release from the tower of Segovia to this charming retreat; the description of the place and the country, and the account of his marriage with the fair Antonia, will doubtless afford him much pleasure.

Lord Brougham in all probability found the inscription in Gil Blas, I dare say a favourite book with him.

Putney, May 28. RICHARD TALLEMACH.

SMOLLETT's translation of the ninth book of Le Sage's Gil Blas, has the passage thus—

I think it my indispensable duty to share the sweets of my retirement with the authors of my being. Our journey will not be long. We shall soon see ourselves settled in our hamlet, where, when I arrive, I will write over the door of my house, these two Latin verses in letters of gold—

Inveni portum. Spes et Fortuna valete:
Sat me lusistis, ludite nunc alios.

Mr. Galloway quotes it thus,—

Inveni portam, spes et fortuna valete,
Me sat ludistis, ludite alios.

Kensington, May 28. R. C. KIDD.

OVER one of the entrances of the castle at Stirling, was a basso-relievo, with the following lines:—

ESSPY · SPEIK · FVRTH · AND · SPAIR · NOTHT
CONSIDDER · WEIL · I · CAIR · NOTHT
THE · MOIR · I · STAND · ON · OPPIN · HIGHT
MY · FAVLTIS · MOIR · SVBIECT · AR · TO · SITHT
1584.

The stone bearing this inscription has been moved since 1800.

DOOR-HEAD verse graven in stone over the porch of Morwenstow Vicarage, in Cornwall, built by the present Vicar.

A HOUSE: A GLEBE: A POUND A DAY:*
A PLEASANT PLACE TO WATCH AND PRAY:
BE TRUE TO CHURCH: BE KIND TO POOR,
O MINISTER, FOR EVERMORE.

* The annual value of the vicarage rentcharge.

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COMBUSTION OF THE DIAMOND.

Some years since I remember to have read the name of the person who first discovered the properties of the diamond, and fancied I had taken a note of the circumstance; but unluckily, I find neither my memorandum, nor can I bring to mind the source of that information. Can any reader of Current Notes kindly refer me to where it is to be found?

Cambridge, June 7. B. A.

Prior, in his Life of Goldsmith, 1837, vol. I. p. 180, under the year 1755, notices, "At Paris, Goldsmith attended the lectures of Rouelle, an eminent professor of chemistry, who first ascertained the composition of the diamond by submitting it to combustion." Ed.

Cur moriatur homo cui salva crescit in horto?
Why dies the man in whose garden groweth sage?

Can any reader of Current Notes say who was the author of this hexameter?

Downpatrick, June 4. J. A. P.

INSCRIPTIONS IN BOOKS.

Such inscriptions are often very interesting. From a tolerably rich collection in my possession, I select the following, from a presentation copy of Meditations and Contemplations by James Hervey, A.B., eighth edition, 1750. These "little volumes" are beautifully bound in old red morocco, with exquisitely tooled backs and borders:—

To
Dr. Robert Nesbitt,
Who is humbly desired by the Author,
To accept these little Volumes,
As a very sincere,
Though inconsiderable,
Expression of his Gratitude,
For the Dr.'s generous and constant care in attending him,
As well as eminent and successful skill in recovering him,
When sick of a violent and dangerous Fever.

On the fly-leaf of a beautiful copy of the Holy Bible, Edinburgh, printed by Evan Tyler, Printer to the King's most excellent Majesty, 1649, bound in the original old blue morocco, with richly gilded tooling on the back and sides, and silver clasps, is written in a fine lady-like hand:

Sarah Andrew,
her bible, 1658.

God tooke the Soule of my dear husband Jan. 30, 1683; who lies buried in Ashby Church, in the south side, above the door on the right hand.

Immediately under, with a very tremulous pen, is written:

God tooke the Soule of my dear Mother, Aprill 10, 1704, who lies at my father's feet.

How deeply interesting would be this notice, should it happily meet the eye of any descendant of Sarah Andrew.

Canonbury, June 2. George Daniel.

POSTURE OF THE BURIED DEAD.

Throughout the ritual of past ages there is a deep embodiment of doctrine in every gesture and every deed,—not one stone is placed upon another in the material sanctuary; not a lifted finger, or a bent brow in spiritual worship, but it hath a meaning. Nothing can be more graphic, nothing, being interpreted, more eloquent than the attitude of the unconscious dead; because "the gate of the morning" is the kebla of Christian hope, inasmuch as the Messiah, whose symbolic name was the Orient, arrived, at his first advent, in that region, and will return in fulfilment of prophecy on the chariots of cloud from the east, for judgment; we therefore place our departed with their heads westward, and their feet and faces towards the eastern sky, in order that at the outshine of the last day, and the sound of the Archangel, they may start from their dust, like soldiers from their sleep, and stand before the Son of Man suddenly! But, wherefore is it then that in the dim niches of old cathedrals, or in the far away chancels of remote and rural churches, we stumble upon graves which denote by the structure of the tomb, or by some reversed symbol upon the stone, that those who moulder beneath have been laid to rest in a position totally diverse from the usual dead? In Clovelly church not far from the Tamar spring, is an Abbot's sepulchre, and his crosier carved on the chancel floor, lies with the head eastward, and the lower end of the staff, with the feet of the dead, points towards the western wall.

In the transept of my own church is a priest's grave, nameless indeed, but marked by a stepped cross, that is laid down in the same reversed way; and there are others of a similar kind in many an antique church, but all such marks distinguish and define the resting place of the Bishop, Abbot, or Priest, Martyr, Confessor, or early Saint. Hence a prophecy was symbolised by such a grave, and a theme of thought was buried there. The apostles were "to sit on future thrones," and to assist the judgment. The Master was to arrive for doom, "amid his ancients gloriously." "The saints were to judge the world," there were to be servants of God, whose office it should be to arise first from the dead at the last day, and to accompany the Son of Man to the field of judgment. Thence arose that rubrical enactment for the burial of the clergy "habeant caput versus altare," and thence in contrast with the other dead, their different position in the grave. It was to signify preparation and readiness to arise, and to follow after their Lord in the air, when he shall arrive from the east, and accompanied by his Saints pass onward to the west, towards the valley of Armageddon, to make the clouds his chariot, and travel on the wings of the wind. Thus, in the posture of the departed multitudes, the sign is, "We look for the Son of Man,—ad Orientem Judah;" and in the attitude of his appointed witnesses, thus saith the legend on the tomb of his priests—"They arose and followed him."

Morwenstow. R. S. Hawker.

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CIRCULAR MODE OF SEPULTURE IN IRELAND.

In the cemetery attached to the ancient Priory church of St. John, at St. John's Point, in the county of Down, the cists or graves, contrary to the usual mode of lying east and west, here form a circle, the feet converging to the centre. Similar dispositions of the dead in cists have been discovered in other localities in Ireland; and in the third volume of the Archæological Journal, the same has been noticed in Wales, at a place called Town of Chapel, where it is said, in or about the year 450, a great battle was fought, and many Irishmen were slain.

Downpatrick, June 4. JAMES A. PILSON.

WELSH BURIAL CUSTOM.

A singular custom is observed here of covering the graves of the young and the unmarried with lime thickly spread upon the top of the mound, the sides being of turf. On inquiry, the clerk of the parish informed me it was used to denote the age of the occupant, the graves of those of more mature years being either covered with cinders, or the common mould.

Llangollen, June 5. G.

DORSETSHIRE ANTIQUITIES.

A letter dated Dorchester, Oct. 2, 1758, contains the following notice, which may possibly be of use to the antiquary.

Last week, as a farmer was ploughing up part of an inclosed field near Blandford, the ploughshare struck against an earthern vessel or urn, and being quite rotten, broke it in two. It was full of ashes and pieces of human bones, among which was the head of a javelin, or spear, of an uncommon fashion and size, much too heavy to be wielded easily by any common man, weighing thirteen pounds and a half, and measuring twenty-eight inches long, the socket being three inches and a quarter in diameter. In the same vessel was also a brass helmet, which seemed to have been curiously wrought, but much decayed by time, the rust having eaten holes through it. Its diameter was twelve inches and three-quarters, and weighed nearly eleven pounds.

J. G. S.

On Her Majesty's birthday, the 24th ult., the London letter-carriers appeared for the first time in their new costume, scarlet tunic or frock coats, and on the blue collar, in worked yellow letters, G. P. O., with the number of the individual so employed.

Robert Burns' "Jessy Lewars," afterwards Mrs. Thomson, died at Dumfries, on Saturday 26th ult., at the advanced age of nearly eighty years.

On Monday, June 11, the cattle market held for centuries in Smithfield ceased; the first held in Copenhagen fields was on Friday, June 15.

THE SYMBOLIC HAND.

Whence is the origin of the use of the Symbol of the Hand as implying power? A practice that appears to have been general in the earliest ages, and in most countries.

Norwich. R. F.

The earliest era of this emblem ascends into the Ogygian depths of unrecorded Time. The Pentacle, or Sigillum Salomonis by which he ruled the demons, attests its solemn usage as a Mythic sign by that supernatural king. This gravure on his seal was a double triangle, so intersected as to give out five angular points, the Fingers of Omnipotence, or the Hand of God. The Scutum Davidis, or heraldic bearing of that king shewed six angles, to indicate by the added point, the human nature of the Messiah, the manhood taken into God the Trinity, as partaker of might. Each of these figures survives as the carvure of a boss in the chancel of Morwenstow church. The hieroglyphic of the Hand received also sanction and approval, as the Ensign of Almighty power, from those shadowy Fingers which came forth, and moved along the wall with the legendary doom of Belshazzar the king. Thus the Hand as the source of Power became the signal of the gift of Power from the oldest time till now.

Morwenstow, June 12. R. S. HAWKER.

FRENCH MYSTERIES AND STAGE PLAYS.

De Beauchamps, in his Recherches sur les Theatres de France, notices among the writers of Mysteries before the time of Jodelle, Jean du Pont-Alais, who was not only the chief and manager of the players of Moralities and Farces in France, at the close of the fifteenth century, but according to Du Verdier, was also the author of many Mysteries, Moralities, Satires and Farces which were represented or recited publicly on stages in Paris. He appears to have been a most extraordinary humourist, his repartees and manner of delivering them procuring him admission to the first families, among whom he appears to have been tolerated as a Jester. Nor was this general freedom allowed him among the more distinguished personages, but he frequently had the honour of approaching the presence of Louis XII., and his successor Francis I. Some of his jocoseries are recorded. He was deformed, and one day saluting a Cardinal who had the same ill fortune, so placed himself that his back touched that of the prelate. "Monseigneur," said he, "you see that in despite of the proverb—mountains may meet."

It was customary before the printing of play-bills, for a player to accompany a drummer* to squares, thoroughfares and public places, make an eulogium on the piece about to be represented, and invite the public to see it performed. Pont-Alais had once the audacity to cause his drum to be beaten on a Sunday morning in sermon

* So in Kemp's Jig, Sly accompanies him with his drum; and Hogarth, in his print of the Fair, represents the theatrical amazon beating the drum to excite an attraction among the crowd.

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time, and a new piece announced, in the open space opposite the church Saint Eustace. The curate observing the people in a crowd leaving the church, left the pulpit, and going to the player, asked "Who made you daring enough to beat your drum while I preach?" "And who," replied Pont-Alais, "made you daring enough to preach while my drum was beating?" The unexpected insolence of the repartee for the moment silenced the curate, but on an application to the magistrate, Pont-Alais was visited by six months' imprisonment.

The persons of the troop appear to have played parts and performed other menial services. The barber of Pont-Alais complained the parts given to him to represent were too insignificant, on which the manager gave him that of one of the kings of the East, seated him on a high throne, and maliciously standing behind his shoulders, repeated:—

Je suis des moindres le mineur
Et n'ai pas vaillant un-teston;
Mais le roi d'Inde le majeur,
M'a souvent rasé le menton.

I'm the least of the least,
Not a sixpence to save me;
But this king of the East
Very often has shav'd me.

When Pont-Alais died is not stated; De Beauchamps places him under 1537; why, does not appear. He is noticed by Rabelais, but spoken of as then dead.

WAY-SIDE CROSSES.

Large Crosses of stone were in the Catholic ages erected by the monks on all the highways and places of public resort, as confirmations of faith in the death of the Saviour; and as if the spirit of devotion had penetrated into the recesses of forests, trees from their position and size were converted into similar emblems of the sufferings of Christ. The alder, however, to so sacred a distinction formed the only bar of exception, being by the faithful traditionally believed to retain the curse of the silver for which Judas Iscariot had sold his Lord and Master, a tree upon which they with horror averred the betrayer had expiated his last crime, when in despair he hanged himself.

Corpses in their way to interment were rested at the feet of these frail memorials of human redemption, and during these delays the attendants were variously employed. Keeners, the hired performers of sorrow, bewailed in strains of professional pathos, the decease of those whose lives had been marked by acts of beneficence and mercy. Others, of a more humble grade, kneeled about the coffin, and silently testified their grief by mechanically moving their lips and counting their beads, while a select few were appointed to recite dolorous offices, and pray for the repose of the soul of the departed. Priests also officiated at these halting places, and if the defunct had been of the sacerdotal order, sang laudatory hymns and chanted lugubrious litanies addressed to the Virgin and Saints, selected from the Garden of the Soul, and from other rituals and books of Romish devotion.

The solitude connected with the wild bye ways, through which frequently these solemn cortéges passed in their direction to some remote churchyard, generally produced a depressing sadness—an awful stillness like that of the grave to which they were proceeding, gloomily accorded with the silent discomfiting aspect of these melancholy regions, where the dreary expanses of withered heath, expressed the product of Nature as in a decayed and dying state, but, no sooner did the elevated position of the way side cross present itself to observation, like an object of "some patient and abiding grief," than the feelings of the mourners experienced an instantaneous change, the bewailing effusions of some were renewed, and the wilderness again became vocal.

The worshipping of Crosses is supposed to have originated with the anchorites of Thebais, and the other ascetics of the oriental deserts, but in the mediæval ages, they became with all orthodox Catholics, from the tilting Crusader to the itinerant beadsman, venerated objects of devotion.* Digby in his Mores Catholici, or Ages of Faith, asserts, they formed the whole Gospels in one sign and character contracted, and the whole science of Jesus Christ crucified,—"putrid trunks," as the followers of Wickliffe quaintly termed them, before which blind multitudes prostrated themselves with as much fervid zeal as if so many redeemers lay bleeding thereon. Such in truth was the idol worship of those vaunted ages, when the faith in Christ attested by the lives of

* Britton in his Architectural Antiquities, while noticing the introduction of fixed crosses, remarks that representations thereof "were first out on the top of single upright stones; afterwards the shaft was ornamented and its sculpture varied in different localities, according to the skill or fancy of the person who raised it. In Scotland, Wales, Cumberland, Cornwall, and some other English counties, many of these relics of antiquity are still remaining, and serve to show the forms and shapes generally used, and the ornaments most commonly applied to them. They appear to have been erected for various purposes; but the greater part may be classed under the following heads—memorials of designation, or boundary objects of demarcation, for property, parishes, and sanctuary—sepulchral mementoes—memorials of battles, murder, and fatal events—places of public prayer and proclamation; some were also placed by the road side, in churchyards, in market places, at the junctions of three or four roads or streets, and on spots where the body of a deceased person had halted in the way to interment. It was a common practice for mendicants to station themselves by the side of these crosses and beg alms in the name of Jesus." Notices of all these descriptions of Crosses will be found in Holland's Cruciana; and in the Illustrations of Stone Crosses, now in course of publication by J. H. Le Keux, containing one hundred engravings of the most interesting remains in England and Wales, which will supply a great desideratum in archæology. Many of the plates are already engraved, and prospectuses, by which early copies will be secured, may be had on application to Mr. Willis.—Ed.

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the early Christians, and sealed with the blood of the martyrs, degenerated into a spurious devotion, until nothing remained of its divine origin but the empty show of pompous entertainments.

The Cross indeed may have its utility in the mind, but only as a memento of the Redeemer's sufferings and death; to bow down to it is a superstitious vanity, irreconcileable with the spirituality of Christian worship.

Caldicot, Monmouthshire, June 8. W. L.

THE paths across the moorlands in old Cornwall, are said to have been first traced by angels' feet; they were then trodden by the Pilgrim as he paced the path towards his votive bourne; or by the Palmer, whose listless footsteps had neither fixed kebla, nor future abode. Dimly visible by the darker hue of the worn grass, these strait and narrow roads led the traveller along from hermitage to chapelry or cave; or turned aside to greet some legendary spring, until at last the winding way stood still upon the shore where St. Michael of the Mount rebuked the dragon beside the Severn Sea. But what was the wanderer's guide along the wide wild surface of the Cornish moor? The wayside Cross! From mound to mound, from rifted rock to lofty hill, there stood in solemn stone, the trophy of old Syria, to be the soothing signal of the solitude, the welcome beacon of the wayfarer's eye. It was a frequent vow among the former men to make pilgrimage to the shrine of St. Michael—

> Where the great vision of the guarded Mount
> Looks toward Namancos and Bayona's hold;

and from the fords of the Tamar, to the Archangel's hill, the wayside crosses were the guides and the guardians of their westward course; as they stood by one, they hailed another on the distant heath, and were glad, for in those days—

> The magnet woo'd her iron mate in vain.

Morwenstow, June 12. R. S. HAWKER.

CLEVER.—Another usage of this word has currency in this locality among those who speak English. The word is used adverbially, and applied to anything done well or in a skilful manner. Thus, sheep in good order, are said to be clever; and if a future improvement is pointed out, the remark is instantly—it will look clever!

Llangollen, June 5. G.

QUERIES.—Are there any particulars extant of emigrants from Flanders and from Ireland to England in the fifteenth century?

Are there any lists of Henry, Duke of Richmond's adherents, engaged with him in the conflict at Bosworth field, in August, 1485?

Where are Edmondson, Mowbray Herald's Manuscripts deposited?

Rotherham, June 14. F. W. H.

Edmondson died Feb. 17, 1786: his library and manuscripts were dispersed by sale in 1788.—ED.

LANDS OF THE LORDS OF THE ISLES.

DUNTILM Castle in the Isle of Skye, the ancient stronghold of the Macdonalds, Lords of the Isles, built upon a high and rocky point, was in former ages surrounded in part by the sea, and by means of a ditch or moat, which in times when gunpowder was unknown, was thus rendered impregnable: its ruins yet remain.

The illustrious family of the Macdonalds then located themselves on the estate of Kilmuir, at the north end of the island of Skye, and resided there for centuries before the erection of the modern and elegant castle of Armadale. The estate of Kilmuir, constituting the most valuable portion of what remained of the almost regal possessions of the once all-powerful Lords of the Isles, was sold in the Parliament House, Edinburgh, on May 30, to Captain Fraser of Kilduckie, at the upset price of 80,000*l*.

In the churchyard of Kilmuir are buried the remains of the celebrated Flora Macdonald and several other members of the Kingsburgh family, which entertained and sheltered the unfortunate Charles Edward Stuart, when a fugitive after the disaster of Culloden.

EARLY CAREER OF THE LATE JOSEPH HUME, M.P.

THE distinction achieved by the late Joseph Hume has been attributed to an incident said to have occurred in his boyhood, which was first promulgated in the Christian Penny Magazine.

> The history of the celebrated Joseph Hume is curious. His mother considerably more than half a century ago, sold crockery at a stall. A very rich young peer, in a drunken frolic, upset her stock and smashed it. Lord Panmure was his name. She claimed and received damages, "and now, my good woman," said he, "is there any thing else I can do for you?" She replied—she had a son, a sharp little fellow, whom she wished to receive a better education than she could give him. The peer being pleased with the boy sent him to an excellent school. The boy, in Parliament will have contributed to upset and smash the crockery of privilege more than any other Englishman.

In the Morning Herald, this circumstance met with a partial refutation, in these words.—

> This anecdote is founded on fact, but not correctly told. The Hon. William Maule, some thirty or forty years before he was created Lord Panmure, professed to believe in the power of Animal Magnetism, as the modern Mesmerism was termed some sixty or seventy years ago; it was, however, not in a drunken frolic that he broke the crockery, but in frolic, and to astonish the weak minds of his companions at the inn of Montrose, that he induced the widow Hume herself, under the supposed influence of a mesmerising or magnetic process conducted by Mr. Maule, to break the crockery in her own shop. The sequel is, we believe, correctly told.

In England, the press has an all pervading power and incidents like these impress themselves on the comprehension of most minds, becoming in fact household words, and when based in error, are difficult to amend or rectify. The statements here recited, are wholly in-

accurate; in reference to either Lord Panmure or Joseph Hume, it is wholly a fiction, and had no reality. The starting point in the life of such a man as Joseph Hume, who will ever be entitled to the consideration of being one of the most meritorious individuals of his day, should be accurately told, and Hume was wholly unknown to Lord Panmure, till after his appearance in Parliament.

The facts connected with the breaking of the crockery are now given on the relation of an intimate friend of the late Lord Panmure, who witnessed the frolic, and was aware of all the circumstances connected with that affair.

In one of the years 1794, 5, or 6, during the race week at Montrose, several of the young gentlemen landowners of the neighbourhood, including the Lord Panmure, then the Hon. William Ramsay Maule, laid a bet of ten pounds with the late Archibald Scott, of Duninald, that he would not in open day, break a certain quantity of crockery at the Cross of Montrose. He accepted the bet, and on the day appointed, in front of the Town Hall, a temporary scaffold was raised and loaded with all sorts of articles in crockery ware. Mr. Scott, at the hour required, mounted the rostrum, and to the no small amusement and surprise of the bystanders, began in good earnest to break and destroy the fragile materials which were set about and before him.

Thus it is shewn that Mr. Maule was not the sole actor in this matter, nor was it perpetrated in the necromantic style implied in the preceding paragraphs, which are calculated to mislead and create a generally very erroneous impression, from the names of the parties therein asserted to have been implicated; and the effect of this crockery breaking affair, as the late Lord Panmure used to remark, was, Mr. Scott was so abashed and so ashamed of his foolish exhibition, that from that time he almost wholly withdrew himself from society.

The maiden name of Joseph Hume's mother was Mary Allan, and it is quite true that she kept a crockery shop in Montrose, to which she added the sale of toys, groceries, and other little requirements; she further endeavoured to eke out a scanty existence by letting lodgings. Her shop was opposite to a place called the Shorebrae, in Montrose, and her husband commanded a small vessel in the Newcastle trade, which probably led to her dealing in crockery.

Whether Mrs. Hume supplied the articles for Mr. A. Scott's exhibition, and thus created some supposition in connection with the origin of the tradition is not known, but whoever did so, the claim was discharged at the time; and supposing the farce to have occurred in 1794, Joseph Hume was then seventeen years old; to his mother's industry he was indebted for his education, and he was then passing midway through his studies at college. It is believed, that it was through the influence of David Scott, then an East India Director and Member for Forfarshire, Joseph Hume obtained his appointment in the Company's service, to which he did so much honour.

Brechin, June 11. A. J.

SWALLOWS TAKEN BY ARTIFICIAL FLIES.

A LITTLE incident occurred a few days since, which though not strictly suited to the character of your Current Notes, is notwithstanding worthy of being noticed.

A friend, who lives in the neighbourhood of Llanrwst, was out fishing with Peter Hughes, the fisherman of that place. While so employed, he heard Peter, who was a few yards above him, call out, and on going to him, found that a swallow had taken the fly, and as they were winding up the line to release it, a sparrow-hawk made a swoop to seize the swallow, who by struggling got free, but so narrowly that the point fly caught the hawk by the foot, and he was secured.

Last year, while fishing in the Ceiriog, a small stream that flows by Chirk, my fly, an exceedingly neat one, made by John Shaw of Shrewsbury, was taken by a swallow; by exercising some care I set him free with very little injury; but I have never heard of anything like the former incident.

Llangollen, June 5. G.

SEALED LETTERS.—Observing, in a collection of old papers, the wax seals were interwoven with unwrought silk, may I ask at what period the practice became general?

Diss, June 8. W. M.

Garnier, in his Histoire de France, quoted in the Esprit des Journeaux, April 1782, states, Charles the Fifth, when indisposed with the gout, "s'efforcoit d'ouvrier la lettre de Henri, mais comme elle etoit enlacée avec de fils de soie, ses doights couvert de nodus et presque perclus ne pouvoit les rompre."

Shakespeare, in his Lover's Complaint, alludes to the custom:

> —— Letters sadly penn'd in blood,
> With sleided silk, feat and affectedly
> Enswath'd and seal'd to curious secrecy.

Sir John Cullum describes a letter so secured, that had been transmitted from Christina, Queen of Sweden, to our Charles the Second. In fact, the practice continued among the upper ranks of society in England during the reign of King William the Third.

COINAGE.—The Mint return, recently issued, shows that during 1854, the gold coinage amounted to 4,152,183*l.*, of which 562,572*l.* was in half sovereigns. The silver coinage amounted to 140,480*l.*, of which 55,041*l.* was in florins. The copper coined amounted to 61,538*l.*

INQUIRER will doubtless find specimens of the Swedish Copper Money in the British Museum, but the editor would willingly shew him his own varieties, and refer him to others of the larger representative pieces, as also the one Daler Swedish Mint Tokens, derisively designated 'Baron Gortz's Gods,' the issue of which, to aid King Charles the Twelfth, was one of the charges of treason made against that minister. The history of these pieces has yet to be written.

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WILLIS'S CURRENT NOTES.

No. LV.] "Takes note of what is done— By note, to give and to receive."—SHAKESPEARE. [JULY, 1855.

SONG IN DISPRAISE OF WOMEN.

From a Manuscript, time of King Henry VII.

THES wemen all,
Both great and* small,
They wander to and fro;
Nowe here, now there,
They wot not where,
But J will not say so!

They rune, they range,
Theyr myndes do change,
They mak theyr frends yr foe;
At louers trewe,
Gidy days and newe,
But J will not say so!

Wythin their brest,
Theyr loue doth rest,
Who lyst to pue shall know;
For all ther bost,
All day almost,
But J will not say so!

Now whot, now colde
Ther ys no holde,
But as the wynd doth blowe;
When all is done,
Change like the moon,
But J will not say so!

They loue, they leyue,
They will deceiue,
As dyse that meyn do throwe;
Who veyth them myche,
Shall neuer be ryche,
But J will not say so!

Gyue thys, gyue that,
All thyngs they lacke,
And all you may bestowe;
Ones ought of syghte,
Farewell, good nyght,
But J will not say so!

Thus one and other,
Takyth after the mother,
As cookes by kynd do crowe;
My song ys endyd,
The best maye be amended,
But J will not say so!

The Harl. MS. 7578, has a version of this ballad, which Ritson has printed, see Ancient Songs, 1790, p. 134.

* The word 'and' is indicated by an imperfectly formed "and per se," shewing the then use of that character.

ROYAL THEATRICALS AT HAMPTON COURT.

INDUCED by the beauty and cheapness of the late Mr. John Kemble Chapman's History of Theatrical Entertainments at Court, more particularly those performed before Her Majesty at Windsor Castle, in 1848-9, I became a purchaser, and found in it much to approve and commend. Considerable research is embodied in its well printed pages, and the numerous engravings with which it is embellished are entitled to the highest praise: it is altogether a pleasingly interesting volume.

During the reigns of Elizabeth, James the First, and Charles the First, there were Court representations of Theatrical performances at Hampton Court; but at p. 31, it is stated "William the Third had no taste for the drama, nor have we any record of dramatic entertainments at Court until four plays were performed at St. James's before Queen Anne in 1704. That George the First, who spoke no English, and was past the learning of it, early in 1718, ordered the Great Hall at Hampton Court Palace to be fitted up as a theatre, where plays were to have been acted twice a week during the summer season, by way of propitiating public opinion in the encouragement of the drama; but the month of September was more than half passed before the arrangements were completed, and seven plays were all that were represented before the Court returned to London."

Colley Cibber, who in his Apology states many interesting particulars of these performances, notices that subsequently but one play was given at Hampton Court by King George the Second, for the entertainment of the Duke of Lorraine; and from that period till the present reign, it is certain no theatrical representations have graced the festivities of the Regal Court of England.

These observations are preludial to the purport of an unpublished letter by the late WILLIAM CAPON, formerly a scene painter of no mean notoriety at Drury Lane and Covent Garden Theatres. Written in 1821, it appears to have reference to some Dutch print of a theatrical performance in William the Third's reign, most probably in Holland, but supposed to have been a graphic illustration in his time of the Royal Theatre at Hampton Court. It commences:—

"In the summer of 1783, I was for the first time at Hampton Court Palace. In the great Hall built by Cardinal Wolsey, there was then remaining a Theatre, with some scenery, an orchestra, etc., which was called King William the Third's Theatre. The whole was very dirty and shabby in appearance, and to the best of my recollection, might have been about eighteen or twenty feet wide from the first wing on the one side, to

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the opposite wing on the other, and about the same in depth from the front of the stage to the last scene at the back. There were, I think, four pairs of wings, some scenes on rollers, and hanging borders, but much torn, and very dirty.

"The painted decorations which were exposed to the eye, were to the best of my recollection very like to those shewn in this print; they were at least of a similar style of architecture.

"The stage was raised about four or five feet above the floor of the hall. In this print, the Lion shewn on the breast of the guardsman on the left hand, are the arms of Holland; on the breast of the one, on the right, are the arms of Zealand; but whether these are intended to show some of King William's Dutch bodyguard, I know not. We may suppose some dramatic representation is proceeding by the appearance of the persons on the stage, but there is a vastness of size of the whole when compared with the human figures, which does not correspond with the size of the theatre which I remember in the hall of Hampton Court Palace; and reckoning the human figures as shewn in the print, at six feet, the wings (if wings they are intended to represent,) are about eighteen feet high from the feet of the first men on each side, to the top of the cornice, from the crown moulding, of which the arched borders vault; again, the disposition of each side is so different to the usual arrangement of a theatre, that I am at a loss to conclude what the artist has really intended to shew. If each side is one continued plane standing parallel to the other, as far as to the distant range of figures, which evidently are purposely in shadow in order to throw a strong light on the next distant plane, which is at a right angle with the sides, this disposition is quite contrary to all usuality of practice in stage arrangement, and is not a picture so dissected as is convenient to the exits and entrances of the performers, and required by the business of the stage, for here could be no entrance but from behind, otherwise than at the doors in the front on each side; nor was the disposition of the stage at Hampton Court in the manner here shewn,—the wings there in the usual manner stood parallel to the ground line, and to each other, to facilitate the entrances and exits of the performers from behind the scenes.

"In this very extraordinary and scarce print, there have been three plates employed to produce its present appearance. That which shews the stage to the foot of the figures standing on it, is of superior merit to the other representing a Proscenium vaulting over with a semi-elliptical arch; an orchestra, and pit and side boxes. By the inscription at the bottom, it was published at Amsterdam. The publisher's name appears, but not those of the artists, or date.

"The verses in Low Dutch at the foot of the print, are evidently from the marks, worked from a third plate.

"Colley Cibber in his Apology particularly describes the effects produced by an alteration that was made in Vanbrugh's theatre in the Haymarket, subsequently the Italian Opera House, shortly after it had been built in 1706,—the throwing an arch from wall to wall, over the front of the stage.

"There seems in this view taken altogether some such similarity as might induce a belief this print may possibly represent that theatre with the alterations mentioned by Cibber; and the shape of the orchestra is really very like to the brick foundations discovered by me, after the destruction of that theatre in June, 1789, when and during the following winter I made most accurate measurements and plans of the whole ruins, and perspective views, particularly from the north end, of its appearance after the fire.* I then saw distinctly former foundations of walls, which had been by the pit flooring wholly concealed from observation.

"W. Capon."

STERNE'S LE FEVRE.

The following Memorandum from a Manuscript by the late Mr. Halpin of Portarlington, Queen's County, Ireland; in the possession of Dr. Hanlon, of that town, may possibly interest the readers of Current Notes.

The first master of the French school, at Portarlington, was Mr. Le Fevre, who kept boarders, a most worthy character, a friend and correspondent of Dr. Henry Maude, bishop of Meath, the original founder and promoter of the Protestant Charter Schools. From Le Fevre's school others were established, particularly for infant children, so that the town of Portarlington, for more than half a century has been celebrated for its schools, there being at present [1811] six reputable seminaries for the instruction of the youth of both sexes; three for males, and three for females, which conjointly contain three hundred children.

Le Fevre the protomaster's son bore a commission in the army, and was the identical Le Fevre of whom Sterne in his Tristram Shandy has drawn so good a picture.

Dublin, July 6. A. S.

COUNTESS MELBOURNE'S LINES ON A BED.

Many years since, in my mother's folio Common Place book, I remember some "Lines on a Bed," attributed at the time to the Countess Melbourne; what they were I have long since forgotten; they were very popular, and most of my acquaintances remember something, or pretend they do, yet their recollections are nothing. Can any reader of Current Notes kindly refresh my memory's dream of what I once thought very pleasing?

Bath, July 6. Euphemia.

The lines referred to are probably the once well known charade, written by the Countess so early as 1790, if not before.

Form'd long ago, yet made to day,
'Tis most employ'd while others sleep;
What few are known to give away,
Yet none can e'er desire to keep.

* These drawings and plans are in the editor's possession.

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THE ASSUANLEE CUP.

Collectors of rarities regard with particular attention the Cups or vessels which have been in the olden day owned by distinguished individuals, or have derived a special interest from their association with some memorable event. In this respect there are few can vie with the silver Cup now in the possession of Mrs. Alexander Gordon, only surviving child of the late Sir Ernest Gordon of Park and Cobairdy, and the history of its acquirement by Sir Ernest's father, is equally bordering on romance, with the manner in which it is said to have been originally obtained.

Mr. Jervise in his recently published History and Traditions of the Land of the Lindsays, has entered fully into the history of the transactions which in the reign of James the Second led to the rebellion of the adherents of Douglas and Crawford, caused by the ruthless act of that monarch stabbing Douglas to the heart, while under an invitation to supper in the Castle of Stirling, on the evening of Feb. 13, 1452; the particulars are thus related :—

Douglas went thither on the faith of a safe-conduct under the Great Seal. After supper, His Majesty led Douglas to a side apartment, and remonstrating with him on his lawless intrigue, urged him to break the covenant which he then held with Crawford and Ross, with this demand Douglas, though unarmed and in the midst of foes, determinedly refused to comply, and the King then exclaiming with an oath—If you will not break this league, I shall!—struck him to the heart with a dagger. Sir Patrick Gray and others, who were secreted near the fatal chamber, then rushed on the Earl and finished this cold blooded act of royalty by throwing the carcase out at the window into the palace garden, which aperture has since been called "the Douglas window." This murder was the signal for open rebellion on the part of Earl Douglas's adherents—his brothers instigated by indignation and horror, proclaimed the King a liar and traitor at the gates of his palace, dragged ignominiously through the streets of Stirling at the tail of a horse, the Earl's safe-conduct, and afterwards set the town on fire.

The battle of Brechin that followed, was fought at the Haercairn, about two miles north-east of the city, on May 18, 1452, when the Earl's party, from circumstances detailed by the historian, were discomfited, and one of the royalists, a son of Donald, the Thane of Cawdor, becoming intermingled with the routed rebels, and unable to extricate himself, went onward with them to Finhaven Castle, where, while quaffing "the blood red wine," the Earl and his followers were aroused by an alarm of the advance of the king's forces under Huntley, and in the confusion consequent on preparing for defence, Calder had opportunity to carry off the silver drinking cup, which on his returning, he presented to his chief as evidence of his having bearded "the Tiger" in his den, and as a reward received an augmentation to his patrimony of Assuanlee, or favours of a like kind.

There are doubts as to Calder's braggart fame; personally he appears to have previously evinced so little courage, that he had been branded and stigmatised as a coward, and according to another account it is intimated, that he had stolen in disguise to the Earl's camp as a spy, yet all agree, that—

A silver cup he from the table bore.

However obtained, the cup remained in the Assuanlee family till about the middle of the last century, when, as related by Mr. Jervise, the following incident occurred.

Some years after the 'forty-five,' a party of gentlemen, Jacobites, and all more or less under the ban of Government, ventured to hold a meeting at a small hostelry in Morayshire, between Elgin and Forres. In the course of their sederunt, one of their number, Gordon of Cobairdy, rose up to mend the fire, and in doing so saw something at the bottom of the peat-bunker, or box for holding the peats, which seemed to glitter. He fished the object out, and found that it was a large and handsome old cup, but flattened. On enquiry it turned out, this was the celebrated Cup of Assuanlee, that had been pledged in security for a debt to the inn-keeper, by the Laird, a drinking spendthrift. Cobairdy, a man of considerable taste, and a collector of rarities, never lost sight of the cup, till opportunity offered when he got it into his possession, though he and his family had to pay more than one sum of money which had been raised by Assuanlee on the security of his little-cared-for heirloom. Cobairdy had it perfectly restored to shape, and on the top or cover had the figure placed, the crest of his family, Gordon of Cobairdy. It has been erroneously stated the arms of the Earl of Crawford were upon it, but there are no arms.—On the lid, in characters apparently of the seventeenth century, is the following inscription

TITUBANTEM FIRMAVIT HUNTLEIUS,
BREICHEN, MAII 20 (or 28) 1453.

Exclusive of the figure, the Gordon crest, the Cup measures in height about fifteen inches, and holds a Scottish pint and two gills.

The woodcut is from a drawing kindly communicated by Lord Lindsay.

Ingledew.—Can any reader of Current Notes give an account of the family or birth-place of Thomas Ingeldew, a clerk of the diocese of York, who in 1461 founded two Fellowships in Magdalen College, Oxford?

Newcastle-upon-Tyne. Angelthegn.

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BOCCACCIO AND CHAUCER.

JOHN HORNE TOOKE'S reprint copy of the Giunta edition of Il Decameron, printed at Florence in 1527, 4to., has many interesting manuscript philological notes, among which the following may not be uninteresting to the readers of Current Notes.

At the end of the Prohemio—piacevoli, sollazzevoli—vole, put at the end, answers to our ful, and has sometimes, probably been corrupted to ble.

Giornata III. Don Felice. The Miller's Tale in Chaucer seems in part taken from this story. Tyrwhitt observes—"I have not been able to discover whence the story of the Miller's Tale is taken; so that for the present I must give Chaucer credit for it as his own invention, though, in general, he appears to have built his Tales both serious and comic upon stories which he found ready made. The great difference is, that in his serious pieces, he often follows his author with the servility of a mere translator, and in consequence his narrative is *jèjune* and constrained; whereas, in the comic, he is generally satisfied with borrowing a slight hint of his subject, which he varies, enlarges, and embellishes at pleasure, and gives the whole, the air and colour of an original."

Giornata VII. Lidia moglie di Nicostrato ama Pirro. The latter part of this story has been adopted by Chaucer, as the latter portion of his Merchant's Tale.

Giornata X. Madonna Dianora, a Casa Messere Ansaldo (chez Mons. Ansaldo) a common phrase in Italian, thus leaving out the sign of relation between Ansaldo and his house, I have not observed this particular omission in any other language. J. H.

FRANKLIN'S NATIONALITY OF CHARACTER.

Eighty years since the Ministry of that day in deference to the King's wishes, declared America in rebellion, and the sanguinary battle of Bunker's Hill followed in pursuance of orders to which the people of England were directly opposed. Strahan, the King's Printer, was then in Parliament, and was previously on terms of close intimacy with Dr. Franklin, but the latter closed that connection by the following characteristic and manly avowal.

Philadelphia, July 5, 1775.

Mr. Strahan,—You are a member of Parliament, and of that Majority which has doomed my Country to Destruction. You have begun to burn our Towns, and murder our People.—Look upon your hands!—They are stained with the blood of your Relations!—You and I were long Friends:—You are now my Enemy, and

I am yours,
B. FRANKLIN.

The autograph original was sold at Messrs. Puttick and Simpson's on the 20th inst., for thirty-nine shillings.

No man in the crowd of life is remarked, till he has found some sort of pedestal on which he can stand and be seen.—*Jules Janin.*

SPES ET FORTUNA VALETE!

As some interest appears to attach to the Latin couplet which forms the subject of several communications in the last number of Current Notes, I transcribe some lines from Wolters' edition of Petronius, Amst., 1700, containing a somewhat similar couplet, the sentiment of which is perhaps more truthful in its application, than that which Le Sage and Lord Brougham have given to the former. A Farewell to Hope and Fortune is vainly said even by those who were

—— wont to sport
In troubled waters, but now sleep in port.

Ashton-under-Lyne, June 27. J. G. R.

C. Petronii Hilari Pisaurensis Epigramma.
Diis manibus Petronii Antigenidis.

Tu, pede qui stricto vadis persenta, Viator,
Siste, rogo, titulumque meum ne spreveris oro.
Bis quinos annos, mensesque duos, duo soles
In superis feci, tenere nutritus, amatus:
Dogmata Pythagoræ sensi, studiumque sophorum
Et libros legi—legi pia carmina Homeri,
Sive quot Euclides abaco præscripta tulisset.
Delicias habui pariter lususque procaces.
Hæc Hilarus mihi contulerat pater ipse patronus
Si non infelix contraria fata habuissem.
Nunc vero infernas sedes Acherontis ad undis,
Tetraque Tartarei per sidera tendo profundi.
Effugi tumidam vitam; spes, forma, valete;
Nil mihi vobiscum est; alios deludite quæso:
Hæc domus æterna est: hic sum situs, hic ero semper.

THE HAVEN OF ETERNITY.

THE Brechin correspondent, who, in Current Notes, p. 42, supplied the Greek epitaph, copied from a monument at Basle, to the memory of a clergyman, 1564, observes, "it reminds us as much of the Apostle Paul, as of the Greek epigrammatist;" it rather reminds me of the impostor Mahomet; for who, but one of his followers, would knowingly have written such a verse as this?

Οὐρανίοισι θεοῖς μοῦνος ἐνεστιν ἔρως.

The former line is not without fault. The blessed who rest in the Lord, cannot be correctly said to *take a long farewell of faith*, for with them faith is realized. The original verse should have remained unaltered; and the pentameter, instead of inspiring a sensual idea, should have conveyed a spiritual one.

Ἐλπὶς καὶ σὺ Τύχη μέγα χαίρετε· τὸν λιμέν' εὗρον.
Ἐν μακάρων νήσοις νῦν ἀνάπαυσιν ἔχω.

Thus both lines are consistent and connected, and free from the objectionable idea—

By Hope beguiled, by wavering Fortune too,
At last I bid a long farewell to you.
I've gained the Port. Securely now I rest
In everlasting regions with the blessed.

Hawkshead, July 9. D. B. H.

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OVER DOOR INSCRIPTIONS.

THE inscription imperfectly quoted, Current Notes, p. 43, was not over the entrance of Stirling Castle, and consequently will be sought for there in vain, but it is on 'Mar's Wark,' a building at the head of the Broad Street in Stirling, begun by the Regent Earl of Mar, but now a ruin. The inscription is understood as a defiance to the generally expressed popular discontent, on his pulling down Cambuskenneth abbey, for the stone and building materials for his palace. The inscription in full is thus:—

ESSPY SPEIK FVRTH AND SPAIR NOCHT.
CONSIDDER VEIL I CAIR NOCHT.

THE MOIR I STAND ON OPEN HICHT
MY FAVLTS MOIR SVBIECT AR TO SICHT.

I PRAY AL LUKARIS ON THIS LVGING
VITH GENTLE E TO GIF THAIR IVGING.

Petergate, York, July 5.

YOUR Correspondent, Current Notes, p. 43, could not possibly have seen the inscription said to be over one of the doors of Stirling Castle, but must have copied them from some old book, as there are no such mottoes on the Castle of Stirling, at least so far as I am aware. These inscriptions are in truth from an old ruinous building in the town of Stirling, called Mar's Work, a little to the right of the old kirk. The stones of which the house was built are said to have been brought from the neighbouring priory of Cambuskenneth; and the front wall is decorated with several pieces of well executed sculpture, particularly the royal arms of Scotland. There are also the arms of the founder, the Regent Mar, tutor or guardian of king James the Sixth; and of his Lady, who was of the Tullybardine family.

The three couplets which form the inscription, are on three distinct parts of the building, and as far as I could decypher them in 1849, are as I now send, but the originals are so much obliterated by the weather, that every orthographical particular cannot be vouched for, nor have they, I believe, been in a much better state for the last half century or more. Pennant, in his Second Tour in Scotland, p. 225, has also printed the last couplet incorrectly.

THE MOIR I STANDE ON OPPIN HITHT
MY FAVLTS MOIR SVBIECT ARE TO SITHT.

I PRAIY AL LVIKARIS ON THIS BIGIN
WI GENTEIL EIE TO MARK THAIR LIGIN.

ESSPY SPEIK FVRTH I SAIR NOTHT
CONSIDIR WEIL I SPEIR NOTHT.

Over door inscriptions are frequent on the old castles in Scotland. The castle of Vayne, or the old manor house of Ferne, situated on the north bank of the Noran, a stream remarkable for its clearness and the excellence of its trout; was built by one of the Lindsays, and afterwards repaired by Robert Carnegy, third Earl of Southesk, who married the Lady Anne, eldest daughter of William, the second Duke of Hamilton. Many of Earl Robert's repairs, notwithstanding the castle is now a ruin, are visible about the place, and the doors and windows were formerly ornamented with Horatian and other maxims. Three have been moved from the castle, and placed in various parts of the walls of the adjoining farm-steading. One more elegant than the rest, bears an Earl's coronet, and other sculpture in high-relief, and the Earl's initials in monogram, as here represented—

Along the base line below the monogram, is the following inscription, supposed to have some reference to the 'merry' disposition of his Countess, whose history appears at some length in Grammont's Memoirs.

DISCE MEO EXEMPLO FORMOSIS POSSE CARERE.

On another is this quaint observation—

NON SI MALE NVNC ET SIC ERAT* ANNO DOM. 1678.

The Castle of Vayne is the property of the Hon. William M. Maule of Ferne and Maulesden, brother to the Lord Panmure, and heir presumptive to that title and great estate. Mr. Maule has done much of late to stay Time's devastating hand in despoiling this picturesque ruin, by removing such portions as were likely to fall and injure the rest, and by partial restorations, adding to its general effect and preservation.

OVER a door in the court-yard of the Castle of Mains near Dundee, built by Sir William Graham, great-grandfather of the celebrated Viscount Dundee, who fell at Killicrankie; is this inscription.

PATRIÆ ET POSTERIS. GRATIS ET AMICIS. 1582.

Over the inside of the doorway of Queen Margaret's bower in Linlithgow Palace, these lines of Sir Walter Scott's have been recently insculped—

I. R.
His own Queen Margaret,
Who in Lithgow bower,
All lonely sat,
And wept the weary hour.

---

* The line in Horace—Non si malè nunc et olim sit erit, has been thus translated—

The wretch of to-day may be happy to-morrow.

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Upon a wall in the old town of Linlithgow, under an effigy of St. Michael, to whom the chapel was inscribed in old times.

SAINT MICHAEL IS KINDE TO STRANGERS.

On demolishing in or about 1808, an old waulk or fulling-mill near the abbey of Cupar Angus, in Forfarshire, the following quaint inscription was discovered on a stone over the door; the last line being expressed by carved representations of the articles named.

ANDREW CHAPMAN AND MARG'ET TOD,
[The waulkmill shears, and the pressin 'brod.]

Brechin, July 8. A. J.

SCHOLA SALERNITANA.

J. A. P., of Downpatrick, who enquires who was the author of the hexameter—

Cur *morietur* homo cui Salvia crescit in horto?

will find it in the Schola Salernitana, a book of medical aphorisms, in Leonine verses, compiled, if not by Constantine the founder, at least by one of the Doctors of the once famous medical school at Salerno, about the middle of the eleventh century, and dedicated to King Edward the Confessor. See Muratori Antiquitates, tom. iii., dissert. xl., pp. 686, et seqq. It is not confined to hexameters; for instance,

Ut sis nocte levis, sit tibi cœna brevis.

The Schola Salernitana was first printed in 1480, with a commentary written by Arnoldus Villenovanus, who was living early in the fourteenth century.

Hawkshead, July 4. D. B. H.

The Leonine hexameter respecting which your correspondent J. A. P. enquires, is the first line of the Thirty-eighth chapter of the Schola Salernitana, "De Salvia;" the following passage being wholly in its praise.

Cur moriatur homo cui Salvia crescit in horto?
Contra vim mortis non est medicamen in hortis.
Salvia confortat nervos, manuumque tremorem
Tollit, et ejus ope febris acuta fugit.
Salvia, castoreum, lavendula, primula veris,
Nasturt., Athanas., hæc sanant paralytica membra.
Salvia salvatrix naturæ conciliatrix.

Salerno in the south of Italy, was in 794, made by Pope Boniface VII., the metropolis of the whole district, and its medical school in the eleventh and twelfth centuries obtained great celebrity, so much so, that it was afterwards constituted a university for granting degrees and licences in medicine. The Schola Salernitana, a Latin poem, consists of hygienic and medical regulations for preserving and restoring health, written in hexameter verses, many of which are leonine, as in the above extract, the middle and terminal words in the first two, and the last lines, rhyme with each other.

The poem, under the authority of the College of Salerno is inscribed to the King of England, as the first line expresses:—

Anglorum regi scribit Schola tota Salerni;

but there are reasons for believing the real author to have been Johannes de Mediolano, a celebrated poet and physician; and this dedication to "the King of England," suggests some points of interesting notice.

Prior to the Norman conquest of England, a body of Norman knights, having been to perform worship at the Holy Sepulchre, were on their return from Jerusalem, driven into Salerno at a time when Guimarus, Prince of Salerno, required aid against a Saracenic invasion. The Normans assisted the Prince, and the invaders were repelled into Sicily; Guimarus duly appreciating their valour, proffered them great inducements to remain in his dominions, but these were of no avail to warriors then on their way homeward. The Prince then sent ambassadors to Normandy, to propose large bounties, high dignities, and every inducement that a rich and fertile country could offer to as many as would settle in his realm. About three hundred of the flower of the Norman nobility were thus induced to settle in his kingdom, when they colonised a part of Apulia and Calabria, and successfully defended the country against the invasions of the Moors. These events occurred about the time of the Norman invasion of England, and sufficiently explain the existence of an intercourse between the Salernians and the English at this period.

William the Norman, by his will left the kingdom of England to his second son Rufus, and to his eldest son Robert, the Dukedom of Normandy. The latter accompanied Godfrey of Bulloine as a crusader to the Holy Land, and was present at the capture of Jerusalem. While there he received tidings of the death of his brother Rufus, slain by the arrow of Sir Walter Tyrrell, August 2, 1100; and leaving Palestine to succeed him, hastened to visit his countrymen at Salerno, and to obtain advice on the treatment of a wound received from a poisoned arrow, during the siege of Jerusalem, which no adopted means had sufficed to heal. Even at Salerno, the proposed cure was, that the lurking poison, should be sucked out of the wound, but as this course was supposed to expose another to a fatal risk, he generously refused to prolong his life by these means. However, during his stay in Italy, he became enamoured with Sibylla, the daughter of the Count of Conversana, and whom he married. She is said, to have opportunely while he slept, and unknown to him, sucked the poison from the wound, and happily, without injury to herself effected his recovery; so that with restored health, he was enabled to proceed to England. It was therefore, while in Italy, and the Duke apparently about to assume the English Crown, that the poem was written, and at his request, addressed to himself, as King of England. His younger brother Henry, had however in the mean time, been elected on August 4, and crowned at Westminster on the day following, Sunday August 5, 1100.

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The effigy in wood of Robert, Duke of Normandy, with crossed legs, as a leader in the first crusade, is yet extant in Gloucester Cathedral.

The incident of the extracting of the poison from the wound is related with sufficient minuteness of detail, in the Latin preface to the Schola Salernitana, printed at Paris, in 1627, but is, I fear, of a somewhat apocryphal character. A modern physician might question the efficacy of the treatment by mere exhaustion of a poisoned wound so long after the injury had been received; yet later, Queen Eleanor has long been acknowledged the rightful claimant of the honour due to a similar act of generosity, to her own husband, King Edward the First.

Leeds, June 27. J. D. HEATON, M.D.

The line—

Cur moriatur homo cui Salvia crescit in hcrto?

or hortis, is quoted from the Schola Salernitana, in Elliot's Castle or Regimen of Health. The reason why a man may die notwithstanding all the virtues of Sage, is assigned in the line which follows, somewhat to this effect, for I do not remember the exact words.

Non sunt in hortis tristis medicamina mortis.

T. R.

Cur moriatur homo cui salvia crescit in horto?

is from the Regimen Sanitatis Salernitanum, Oxford edition, 1830, line, 178. The next line answers the question.

Contra vim mortis non est medicamen in hortis.

GARRICK CLUB INAUGURATION DINNER.

The following addressed to Robert Clarke, Esq., Theatre Royal Manchester, will doubtless afford some amusement to the readers of Current Notes, as being highly characteristic of that distinguished Comedian, Charles Mathews. The 'delightful day' at the Garrick Club was noticed at the time by an unaccountable omission of the stewards, all reference to the plays or memory of the immortal bard Shakspeare being in their libations wholly forgotten—the players and their patrons seem to have thought but little at the moment of "the sinking drama."

J. F.

London, Feb. 16, 1832.

MY DEAR CLARKE—You and I, thank God! have lived with each other in such a jocose way, that matter of fact people do not always comprehend, and if I were not aware that you are concerned for another, and, therefore a grave man of business when negociating for him, I really should have thought you only wanted an excuse for saying that you were alive and truly mine. In your hurry you did not think I should speak about my season. Had I received a letter from Mr. Watson for instance, my reply might have been copied from your letter verbatim:—

"Adelphi—We commence our (At Home) season here at Easter, and shall continue open until the 18th of June, or later, if Arnold builds. An alibi, proved, I cannot come!"

The Baronet received the bust safe, and is delighted —"Lay out, Bardolph! and I will thee repay!"

I rejoice at Paganini's success on Mr. Lewis's account. I was not aware by "the Papers," that he had been at Brum. A paragraph has 'gone the round,' as it is termed, that I gave an entertainment to a large party, on Tuesday 7th, but that our festivities were damped by the arrival of the news of Munden's death. I have not, since June last, been at home more than ten days at a time, never had a party since—and dined *tete-a-tete* with my wife on the 7th, ha! ha!

The joint-stock Cholera Company are trying to spread the Coleraphobia, but I do not think success will follow. Shares are at a discount. If you have not read them, and Dr. Unwin, in the *Times* of yesterday, and to-day do—it is doubtless filed where you read, yet there are flats who are panicized! It is worthy of the same nation that allowed Johanna Southcott's name to be pronounced with gravity, or Mr. Kean to act Romeo and Hamlet. I do not believe in the existence of real Asiatic cholera in England. We are going to fast, oh! oh! oh! What shall we come to next? Lord Grey proposed it, because Percival asked for it, to clear his conscience of the sin of living on a pension—and the king said, "D— his eyes if he cared whether they fasted or not,"—and so actors lose a night's salary.

The actors alone are deprived of repast—
The ministers all are paid while *they* fast.

Mr. Freeman, I think is the gentleman's name who travels with Pag.; he promised me an autograph. Can't you and him between you furnish a letter? Try. Have the goodness to read the following bit to my friend Mr. Lewis, "was there any other article besides a mourning ring, a hammer, and a gridiron in the box he was kind enough to present to me? To whom did they belong? I fear I have been robbed. I put the two latter articles, certainly (and as I thought, the former) into a Mulberry-tree box. On my return I found only the hammer and gridiron, yet nothing else in the house is missed. I made a memorandum too of the name of the donor, knowing how treacherous my memory is, excepting in my profession. I have almost betted it was Powell. I am fidgetted to death about it, and am sick with searching. A suspicion of servants—one of ten years growth, etc., is horrible. If the words of the ring were in Mr. Tummas's memory, the pawnbrokers may elucidate. Great regards to Mrs. Clarke, in which we all join to thee also,

Ever sincerely yours, CHARLES MATHEWS.

P.S. The Duke of Sussex presided yesterday at the Inauguration of the Garrick Club: there are 300 members, who are devoted to an attempt to revive the sinking drama—a delightful day!

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SHAKESPEARE.—In Johnson's Academic of Love, describing the Folly of Young Men, and the Fallacie of Women, 1641, 4to. p. 99, it is said—

If it were not for some of the old out-of-date grandames, the young sparkish girls would read in Shakespeare day and night.

CUTLER'S POETRY. In the bye-play between Nerissa and Gratiano, in Shakespeare's Merchant of Venice; the latter in extenuation of the charge of having parted with the betrothal ring, calls it—

a paltry ring
That she did give me, whose poesy was
For all the world, like cutler's poetry
Upon a knife.

What was this cutler's poetry here mentioned? Did it allude to a motto used by the cutlers in lieu of their names? Are there any remains of this custom extant?

Needham Market, July 19. LINCOLN GREEN.

To present a knife between lovers is said to be an omen of parting, to counteract which some trifle must be given in exchange; Shakespeare, in reference to this belief, makes Gratiano repeat the motto—*Love me and leave me not.* Daggers, knives, and swords in Shakespeare's time presented frequent instances of inscriptions and mottoes, in single lines and couplets. A knife of the early part of the sixteenth century, purchased at Bernal's sale, for the Museum at Marlborough House, has, on the back edge, in raised letters—DE LA FIDELITÉ DERIVE MA FORTVNE.

Knives were formerly presented in pairs, in richly embossed or enriched sheaths, either of leather, or metal richly studded, chased or engraved. A pair of such knives, presented by a lady to her lover occurs in the Bernal sale, no. 3394. The blades steel, but with twisted red horn and silver ornamented handles. On the blade of one is engraved.

With wealth and beauty all doe well,
But constant love doth far excell.
ELIZABETH WALLIS.

And on the blade of the other,—

My love is fix't, I will not range;
I like my choice, I will not change.
ELIZABETH WALLIS.

SPECTATOR.—Joseph Addison of St. James's, and Richard Steele of St. Giles's, gentlemen, assigned on Nov. 10, 1712, to Samuel Buckley, printer and bookseller, a half-share of the copyright of *The Spectator*, then printing in 6 vol., and engaging to continue the work during that month, so as to form a seventh volume, for the sum of 575*l.* The assignment took place at the Fountain Tavern in the Strand, which then stood on the site of the houses now numbered 105 and 106.

Buckley transferred this assignment to Jacob Tonson, junior, on Oct. 13, 1714, for 500*l.*

The autograph original was purchased on the 20th inst. by Messrs. Boone, of Bond Street, for 7*l.* 15*s.*

DIALECTS.—Professor Adelung asserts there are 3664 known dialects and languages in the world; in America, 1624; in Asia, 937; in Europe, 587; and in Africa, 276; the aggregate of these numbers, however, make but 3424.

INVOCATION OF THE VIRGIN.

EXAMPLES of the Invocation of the Virgin in inscriptions on monumental brasses, are now I believe rarely found, caused doubtless by their being defaced and destroyed as idolatrous by the authorities at the commencement of the Civil War, between Charles the First and the Parliament. The only instance that has fallen under my observation in this county, is at Loughborough, where on the south side of the chancel is a large slab commemorative of a former vicar, whose effigy has long since been erept, but on the margin, on a brass label, so much of the inscription remains—

+ Hic iacet . . . . Rector istius Ecclesie qui o . . . . . ssionem gloriose Virginis Marie. ppiciet. Deus. Amen.

What other instances are known?

Leicester, July 14. WILLIAM KELLY.

UNICORN.—What was the original use of the Unicorn in Heraldry? Was it derived from the East?

BILL NOR BAN! In Dumfries-shire, it is a usual expression with the creditor, when no security has been taken of the debtor, to say "he has neither bill nor ban of him." Formerly, or till within the last sixty or seventy years, it was the practice when a loan was made, for the borrower, to take the lender into his bire, loose a cow's binding (ban), and present it to the latter as a pledge or surety the money would be returned. Has this been a custom in any other district? or can any other instances be adduced of the modes or practices of similar securities in the unlettered conditions of society?

Thornhill, July 18. T. B. G.

HONOUR AND FAME.—Where are the following lines to be found? I had an impression, they were by Sir Walter Scott, but I cannot find them in his works.

The warrior reposes to combat no more;
On his heart and his blade were engraven the same—
Ne'er draw without honour, ne'er sheathe without fame.

Leicester, July 14. WILLIAM KELLY.

G.'s notice of the incident of the Swallow being taken by an artificial fly, Current Notes, p. 48; is not a solitary instance; Hofland, in his Angler's Manual, first edition, pp. 355-6, records another from his own experience. T. R.

ERRATA.—P. 42, col. 2, line 4 from foot, read, Portam is a meagre substitute for Portum, a haven of rest after the storms of life. P. 43, col. 1, line 14 from foot, for transition, read transposition.

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WILLIS'S CURRENT NOTES.

No. LVI.] "Takes note of what is done— By note, to give and to receive."—SHAKESPEARE. [AUGUST, 1855.

MASSES FOR THE DEAD.

THE Church as might be expected when Papacy was dominant in these realms, shared largely in the testamentary disposition of property. In the twelfth and thirteenth centuries there were many bequests in aid of service in the Holy Land, and when the furor for the Crusades had passed, jewels, chalices and plate for the decoration of the altar; stuffs of silk or velvet, as furniture for the same purpose; cloth of gold or fine linen, for the officiating vestures of the priests; illuminated books and richly chased or casketed relics are found later profusely lavished on religious establishments. Yet, it was not wholly however from affection to the Church that these and similar testamentary dispositions were so frequently made. The pangs and anxieties of a death bed doubtless often sharpened the stings of conscience, and a superstitious belief obtained that heaven could be bribed into the remission of punishment hereafter, by a sufficient application of piously imported largesses to its ministers, consequently the Church hoped for adequate supplies thus drawn from the timid or the penitent, but the Romish hierarchy was not content with the uncertain advantages thus derived by voluntary bounty, they rendered these and similar legacies compulsory by threatenings of posthumous vengeance. Saintfoix has recorded* that so late as the sixteenth century, the French bishops claimed a right to refuse burial to persons dying intestate, or what to them produced the same effect, those who had omitted the Church in their wills, and the prohibition continued until the relatives paid the purchase of their interment.

Masses for the repose of the soul of the testator and his ancestors were consequently of general occurrence in the last wills of persons of wealth and distinction, yet whatever might have been the veneration of the departing testators for those who celebrated these masses, or whatever might be their soul's belief in their absolving influence from the pains and penalties of purgatory, it is evident that in all cases, the awarding of certain sums for such service had constantly the character of imposing a profitless contract with the chantry and other priests, and the endeavour was apparent to obtain from the ghostly fathers as much as was possible in the shortest space of time for the least possible amount of money. Thus Joan Lady Cobham, in 1369, desires that seven thousand masses should be said for her soul by the Canons of Tunbrugge and Tanfugge, and the four orders of Friars in London, the Preachers, Minors, Augustines, and Carmelites, who for so doing were to be paid no more than 29*l.* 3*s.* 4*d.*, or something less than a penny per mass.

Alice West, in 1395, enjoined that four thousand four hundred masses should be sung and said for the soul of Sir Thomas West, her lord and husband, for her own soul, and for all christian souls, *in the most haste that may be*, within fourteen nights next after her decease: and the Canons of Christ Church were endowed with no larger sum than forty pounds to read and sing masses for her own soul and that of her lord *so long as the world shall last!*

William Beauchamp, Lord Bergavenny, by his will dated April 25, 1408, directed that ten thousand masses were to be said for his soul *in all possible haste* after his death, by the most honest priest that could be found. In like manner in 1409, seven of the most honest priests that could be found were to receive five pounds each for singing a whole year for the soul of Elizabeth Lady Despenser.

Thomas Beaufort, Duke of Exeter, youngest natural son of John of Gaunt, Duke of Lancaster, and Chaucer's relative, Catherine Swinford, gave in 1426, fourpence per mass for one thousand masses, to be said immediately after his death, *on the following day if possible, or the second or third at farthest;* but then, it must be understood these highly priced services involved masses for a large list of departed souls; his own, those of his father and mother, of all his benefactors, and though last, not least, all the faithful deceased. The priest, moreover, might not sing *ad libitum*, but was constrained to the observance of certain particular forms; and in eight hundred of these masses, two hundred were to be of the Holy Ghost, two hundred of the Blessed Virgin, two hundred of All Saints, one hundred of the Angels, and one hundred of *Requiem æternam*.

In 1434, Joan Lady Bergavenny ordained that anon after her burying, there be done for her soul, five thousand masses *in all the haste that they may be goodly*. Possibly this promptitude was supposed to shorten the soul's stay in purgatory.

Henry Cardinal Beaufort, Bishop of Winchester, second son of John of Gaunt, Duke of Lancaster, by Catherine Swinford, in his will and the codicils annexed, dated January 20, 1447, is more than ordinarily solicitous to purchase the goodwill of heaven. An unusual attachment to life has been handed down as a special characteristic of this celebrated prelate; Shakespeare in eloquent phraseology alludes to this all-engrossing passion—

> If thou beest death, I'll give thee England's treasure
> Enough to purchase such another island,
> So thou wilt let me live and feel no pain.
>
> Henry VI. Second part, Act III. scene 3.

* Historical Essays upon Paris, Vol. I. p. 32.

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He died April 11, 1447, and Rapin has recorded the Cardinal died in despair that his riches could not exempt him from mortality.

In his will he required that ten thousand masses should be said for his soul as soon as possible after his decease, namely, three thousand of requiem, three thousand *de rorate cœli desuper*, three thousand of the Holy Ghost, and one thousand of the Trinity. He appointed three masses to be celebrated by three monks every day in the chapel of his sepulchre at Winchester, and the name of Henry Cardinal to be pronounced each time. To the abbey and convent of St. Augustine he remitted a debt of 366*l.* 13*s.* 4*d.*, in consideration of their embodying his name in three masses daily. In like manner, and on a similar condition, he remitted to the Convent of Christ's Church, Canterbury, one thousand pounds, that they provided three monks to celebrate three masses for his soul *daily for ever* in his Church of Winchester, and that they observed his obit every year.

Sir John Nevill in 1449 required his executors to "ordayne an honest and a kunning priest" to sing for his soul twelve months, whose salary was to be ten marks.

Ann, Duchess of Buckingham, in her will proved Oct. 31, 1480, directed twenty pence to be given to every priest in Sion, and in the Charter Houses of London and Shene, for five masses and as many diriges for the soul of her most dear and best beloved husband, Humphrey, Duke of Buckingham, her own soul, and all her children's souls. She willed also 6*s.* 8*d.*, to the anchorite in the wall beside Bishopsgate, to pray in twenty masses for the souls before mentioned.

Sir Thomas Lyttleton, the celebrated Judge and author of the well known Treatise on Tenures, who died at Frankley in Worcestershire, August 23, 1481, in his will appears singularly devout and liberal. Three good priests were to be found to sing three trentals, so that every priest by himself said one trental, and they were to have right sufficiently for their labour. Another priest was to sing five masses and a rowe; and the Prior of the Monastery of our Blessed Lady at Worcester was to receive one hundred shillings yearly, for singing daily at seven in the morning at the altar of St. George and St. Christopher. Every monk of the said convent who said a mass of requiem every Friday was to have two pence paid to him for his trouble, by the hands of the sexton; and whenever the convent sang the annual Placebo, Dirige, and Requiem, they were to have 6*s.* 8*d.* *for their disport and recreation*, and one hundred pounds in fee, for performing that divine service.

The practice of these fallacies and delusions which the Papal religion so insidiously inculcated in the minds of its votaries were summarily annihilated in the subversion of the monasteries and chantries by King Henry the Eighth, and his successor King Edward the Sixth.

THE celebrity of the visit of King Henry the Eighth to Francis the First, in 1520, will be as nothing in History, compared with that of Queen Victoria to the Emperor Napoleon.

THE SKIMMING-DISH HAT.

The enamoured rhymist who in his jollity of soul began his exordium with—

> To Ladies eyes a round, boys,
> We can't refuse, we can't refuse!

had he lived in our days, and noticed the round hats worn by our ladies of all ages and classes, would doubtless have been as laudatory of their hats, which seem to have no bounds in their circular extent. Fashion has a strongly diversified impulse, and appears in some matters to bear an all-powerful sway even over the good sense of many, or why this general adoption of a hat that renders some faces ludicrous in the extreme? In the reign of Louis the Sixteenth, a period of much inconsistency and erratic rule, which presented a direful presage of what did follow, though the court and its parasites were too blind to foresee the more than probable results; the hat as at present worn by the ladies had the same prevalence of fashion, but was then induced by a cause not very generally known. The king and his brothers were no Josephs, and in one of the dairies attached to the grounds of the palace was a young woman of more than ordinary beauty and attractions. Monsieur d'Artois had glanced his eye on this charming servant of the crown, and doubtless fancied his position, gave him every authority to press his suit. Proof against his importunities, she one day bade him to be seated, and placing a skimming dish upon his head, ran out of the dairy at the instant that some of the courtiers were in quest of him. The surprise of the moment and the odd figure Monsieur presented, excited a general laugh, nor did the matter stop here, it was whispered from one to another, till it reached the ears of the ladies of the court, who in satisfying their curiosity had hats made in the form of a skimming dish, and these being found not inconsistently to add charms to many a really pretty face; it became general, and as popular as now.

TILED IN.—We say of a man in good circumstances, or of one in a thriving condition; or of one who appears to be relieved from any particular application to business as a means of maintenance—he is tiled in. I have asked frequently what does this phrase mean? The answer has been his hat covers his head, and I am told, a hat is a tile! It is clear there is some hidden meaning in the saying, will any reader of Current Notes solve it?

Bath, August 13. E. B. H.

The phrase is possibly derived from the fact, that rich men in the olden time lived in houses of which a principal enrichment was the tiles laid in the floors, or which lined the walls, in radiant and splendid colours. This species of decoration of houses, was formerly held in high esteem, and was a distinctive mark of wealth in the possessors, hence arose the old Spanish proverb, Nunca hará casa con azulejos—He will never have a house adorned with glazed tiles; that is, he will never thrive, or be a rich man. To be tiled in, therefore implies, he has already sufficient to maintain the expenses of his house.

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CHINESE MYTHOLOGY ON PORCELAIN.

The following Notes, though written by the late Mr. James Christie, so long since as 1807, will be found to proffer much curious detail in reference to the embellishments and mythological figures on various objects of Oriental Porcelain, and will doubtless be considered as explanatory of many incidents and persons generally considered inexplicable.

The scanty reports of Missionaries, and even of later travellers in China, leave much to be known respecting that country; and the difficulty of the Chinese language prevents our deriving much intelligence from the natives. Amidst this dearth of information, it is satisfactory to know that we possess valuable documents at home. The proficiency of the Chinese in the chief branch of their manufactures, the state of their fine arts, and even the religious opinions of the people may be collected from their Porcelain.*

In the numerous private cabinets in this metropolis are specimens of the most precious kinds of Porcelain, for which the Chinese have been for many centuries pre-eminent, and the manufactories of our own country already experience the benefit of these models. With the advantages of more correct principles of design, the knowledge of perspective, and of the harmony of colours, we are only deficient in understanding the mixture of the materials, and the plastic part, to rival the productions of Eastern Asia in this line. The former may be made good to us by our *superior* chemical science, the latter will no doubt be acquired by patience and care. Every one must therefore, applaud the curiosity which leads to forming such collections, and must cease to wonder at the high price at which objects of such beauty and importance have been estimated.

The kind of Porcelain chiefly prized, is termed MANDARIN, or Egg-shell. It displays the greatest ingenuity in the fabric, its characteristic is extreme delicacy, and the objects depicted upon it are of the most exquisite pencilling and enamel. The marks however by which the Mandarin Porcelain may be known are not decidedly agreed upon: some persons have ventured to recommend it by the thinness and transparency of the material; others by the contrast of some rich colour on the outside, with a green verditer within; others again rely, and perhaps with juster reason, upon the quadrangular cluster of characters inscribed on the bottom of the vessels. These groups, it is believed, are the most ancient characters of China, changed from their hieroglyphical to a quadrate form, and are used as a court character. The inscription merely records the Dynasty and Emperor, under which the specific piece of porcelain was made.

The CRACKLE China is admired for the cracks observable in the varnish, which it is believed, are occasioned by the vase being suddenly exposed to a cool draught of air, while the varnish is yet warm.*

The more thick ENAMEL China is less to be admired for its earth and painting, than for the richness of the colours laid on in varnish, and for the curious symbols with which it is embellished.

The BURNT-IN China is considered of inferior quality, but this mode of colouring gives admirable richness and effect, when introduced upon the genuine specimens of the Old Japan, which is of massive manufacture, and admired for its weight.

The properly so called, OLD JAPAN, combines almost every quality that is separately admired in the porcelain of China. The broad flowers depicted upon it are displayed in blue and red, burnt in, with the addition of a little enamel. But what chiefly gives richness to these specimens, is the bold relief in which some of the flowers are executed, and afterwards gilt and burnished.

The Chinese have discovered a fertile source for the embellishment of these different kinds, in the Fables of their religion; and it is remarkable, that like the Greeks, they have chosen their earthenware to commemorate their most secret doctrines.

* The etymology of the word 'porcelain,' has long been the subject of different opinions. The inventory of the goods of the Duc d'Anjou, 1360, in which is noticed.—Une escuelle d'une pierre appelée pourcellaine; is sufficiently conclusive as to the use of the word in France in the fourteenth century; but this "stone called porcelain," appears to have been some precious material, for the object to which it is attached when mentioned in other instances, is always richly attached or set in gold with pearls or precious stones. It was possibly chalcedony which resembling porcelain in its milky hue and its semi-translucent character, the name porcelain may have been transferred to the substance of the pottery subsequently introduced into Europe by the Portuguese, early in the sixteenth century. Porcellana in the Portuguese language, originally signified "a little pig," and the cowries or small shells used for money in the East, from the similarity of their shape to the back of a little pig, were called by the Portuguese, 'porcella.' Whether the Portuguese who first doubled the Cape of Good Hope, at the close of the fifteenth century, really believed these vessels were made of such shells or of some composition which resembled them, is doubtful, but certain it is, porcellana is found in later Portuguese dictionaries to signify 'a cup,' and the derivation of the word is thence generally deduced.

Porcelain, or China ware, appears to have been known in England in the time of King Henry the Eighth. Sir Edward Montague, an ancestor of the Duke of Manchester, by his will dated July 17, 1556, directed his sons whom he appointed his executors, to "sell as much of his plate, china, rings and jewels, as they think convenient."[a] Later, we find among the New year's gifts presented to Queen Elizabeth on new year's day 1588, Lord Burghley proffered one 'porrynger of whyte porselyn,' garnished with gold; and Mr. Robert Cecill, afterwards Earl of Salisbury, 'a cup of green purselyne.'

[a] Collins' Peerage of England, edit. 1756, vol. ii. p. 638.

* In Marryat's Collections towards a History of Pottery and Porcelain, 1850, 8vo. p. 108, Father Solis, a Portuguese Missionary, is quoted as describing some of these operations as arising from the use of oils of several kinds, some of which are metallic, and by laying the china some months in the mud so soon as it comes from the furnace.

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A Chinese Emperor is said to have observed, that the dragons upon his vest were designed for more than merely ornament, that they had a moral signification; we may affirm that many subjects depicted upon porcelain have also a recondite meaning. The operation of the elements upon each other to produce the first created universe, according to the material notions of the gentiles, seems to be expressed by the combinations of the *fiery* dragon, with the Fung Hoang, or bird of Paradise, expressive of air; the Ky-lin or horned-dog, perhaps denoting earth; and the tortoise, fish or the lotus, which indifferently imply water.

FOHI, the ancient founder of the Chinese empire, coëval with Noah, is reported to have seen a tortoise issue from the water, bearing on its back a mystical diagram. This subject is expressed upon some vases, and on this account we find a tortoise-shell pattern adopted upon china, as a border, having open compartments in which flowers are painted and enamelled in natural colours. Hence the date of this appearance to FOHI being considered, we may conclude, the combined emblem denotes the vegetable creation arising from Water.

We collect from Bayer, that FOHI appointed eight Tchin or Spirits; these were preserving spirits to watch round mortals; they are probably no more than the eight persons preserved at the general destruction of mankind, with which FOHI must have been coeval, but which he and a few others survived. These persons may be seen on bowls, plates, and other ware, standing on water, generally supported upon a fish or aquatic animal, and are thus distinguished:—

1. How Cing Koe—a female with a landing net.
2. Hon Chong lie—a boy with a flute.
3. Lit Hit Quay—a man with a crutch and double-gourd.
4. Tong-fong-sok—a man with a fan, and the fruit of immortality.
5. Tchow lok how—a man with rattles or castanets.
6. Lut hong pan—a man with a sword and cowtail.
7. Tchang colao—a man with a bamboo tube and pencils.
8. La mi tsui woo—a youth, or female with a basket of flowers.

The implements depicted upon enamel China, are the symbols of these divinities, and the fruit borne by the fourth person above named has suggested the form of many vessels in porcelain: were a Chinese to present liquor in a vessel so shaped, it might be deemed a flattering mode of salutation.

We find a ninth person superior to these, who may perhaps represent the material heaven; he is almost invariably seated, he rides upon the stork, a bird of supposed longevity, he is bald and aged, and he carries a sceptre. He seems to be THE ANCIENT ONE, a title well known in the Ægyptian, Scythian and Greek Mythologies, as Pi-apas and Jupiter Pappæus.

The combats of these eight Tchin with various evil spirits, are an interesting branch of the Chinese Mythology, but of this too little is yet known to permit our enlarging upon it. The contest seems to correspond with the Titan war of the Western Pagans.

These very imperfects hints may be thought improperly obtruded upon notice; they need not however arrest the attention of the lover of elegant form and ornament: the inquisitive may possibly turn them to useful account.

SCHOLA SALERNITANA.

The author of this work was John of Milan, one of the doctors of the Medical School at Salerno; and the 'Rex Anglorum' to whom it was inscribed was EDWARD THE CONFESSOR, as shown by Muratori. Antiquitates, Tom. III., Dissert. xl. See also Gibbon, chap. 56, vol. x. p. 279, where he remarks upon the opinion or rather error of Pasquier. Recherches de la France, vii. 2, and Ducange sub verbo Leonini.

Louis Vaslet, who at the end of his edition of Alvarez's Latin Prosody, 1730, thus gives the title from an old copy—Schola Salernitana præcepta de Conservanda Valetudine, a Johanne de Mediolano medico Salernitano composita, adds—Inscripsit Roberto Gulielmi primi, Angliæ Regis Conquestoris, filionatu minori, circa 1100. Here is a double mistake, for Robert was not the youngest but the eldest surviving son of the Conqueror.

In Stephens' Geographical Dictionary, by Lloyd, under Salernum, we read—Cujus doctores librum conscripserunt, et Anglorum regi dedicarunt, non Henrico octavo, ut quidam putant, sed Ricardo Secundo, sive Edvardo primo. Heylyn in his Cosmographie, p. 71, makes the same observation, but for Richard the Second writes Richard the First.

That Arnold de Villanova was the author, has been asserted by some who were seemingly led into error by the title of the editio princeps —— Regimen Sanitatis Salernitanum a Magistro Arnaldo de Villanova Catalano* veraciter expositum ac noviter correctum et emendatum per doctores Montispessulani regentes anno 1480, predicto loco actu† moram trahentes; or of that of another edition, without place or date, which reads—Regimen Sanitatis ad regem Aragonum‡ a Magistro Arnaldo de Villanova directum et ordinatum. In other editions the titles read thus—Schola Salernitana, auctore Joanne de Mediolano, cum Arnoldi Villanovani exegesi in singula capita. An English metrical translation of the Schola Salernitana, by an M D., was published not long since in London.

Hawkshead, August 9. D. B. H.

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* De Villa nova Cathallani, is the reading in a subsequent edition, with the imprint, Venetiis, per Bernardum de Vitalibus. † i.e. in the discharge of their office.

‡ Possibly the supposition that Henry the Eighth was the Rex Anglorum alluded to, arose from the fact that he married Catherine, daughter of Ferdinand the Second, *last* king of Aragon, five years after that monarch's decease. The Rex Aragonum contemporary with Arnold de Villanova, was Pedro the Fourth, who reigned from 1336 to 1387, and Arnold might have dedicated the work with his own commentary to him, as John of Milan inscribed the original text to Edward the Confessor.

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KIRBY FAMILY IN SUFFOLK.

The following extracts from a letter dated Barham, Oct. 17, 1807, addressed to the Rev. W. Layton, by the late Rev. William Kirby, contain some interesting particulars of the Kirby family as located in the county of Suffolk, which will doubtless interest some portion of the numerous readers of Current Notes.

Lee Road, August 9. J. J. H.

The tradition in the family is, that they are descended from one of considerable antiquity in the North of England, one of whom is noticed by Dugdale as an itinerant justice in 1165, 11 Hen. II. The ancestor of the Suffolk branch is said to have been disinherited by his father, and to have settled at Halesworth in that county during the troubles in the time of the great rebellion.

John Kirby, originally a schoolmaster at Orford, but subsequently the occupier of a Mill at Wickham Market, was the compiler of the Suffolk Traveller, printed at Ipswich in 1735,* and of a small map of Suffolk.

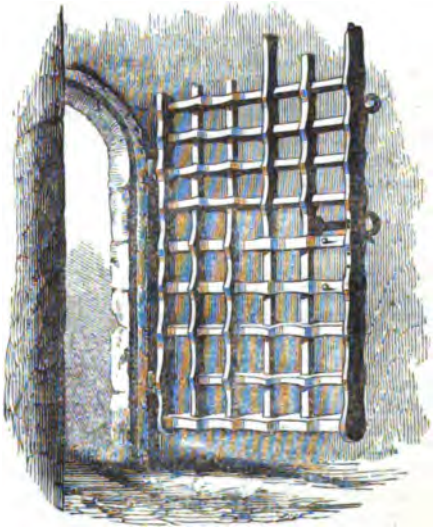
His son, Joshua Kirby, F.R. and A. S., born at Parham, near Wickham Market, settled at Ipswich as a house painter. He had a genius for painting, but it must be admitted was a very young artist, when he made the drawings of Schole Inn, and what are called 'the Twelve Prints.' He was however principally eminent for his knowledge of perspective, and his book published in 1755, entitled, 'Dr. Brook Taylor's Method of Perspective made Easy,' contained much original matter, and was received with general approbation. It obtained for him the notice of the Earl of Bute, by whom he was ever afterwards deservedly and highly esteemed; and he introduced him to his present Majesty [King George the Third] when Prince of Wales. Under his patronage, and by his munificent aid, he published in 1761, his magnificent volume, entitled 'The Perspective of Architecture,* deduced from the principles of Dr. Brook Taylor.' The architectonic sector explained in that work was the Earl's invention. In conjunction with my father, he in 1766 published an improved edition of my grandfather's map of Suffolk, upon a larger scale, with engravings of the arms of the principal families in the County, and Views of the Castles of Burgh, Mettingham, Framlingham, Orford, and Bungay; Leiston Abbey, and the gateway to Bury Abbey, the Priories of Butley and Blighburgh; Covehithe Church and St. James's Church, Dunwich.

Joshua Kirby married —— Bull, by whom he had two children. William, a very promising artist, who was employed by his Majesty to make drawings in Italy for the Royal Collection. He married Elizabeth Anderson, of Chelsea, and died v. p. leaving no issue. His second child, Sarah, who married Mr. James Trimmer, of Old Brentford, justly distinguished for her numerous works for the religious education and instruction of young persons and the poor, now survives,* surrounded by a numerous family of children and grandchildren.

Mr. Kirby died in 1774, and was interred in Kew Churchyard. Near him lies the celebrated painter Gainsborough, who particularly requested he might be buried by his old friend, of whom he had the highest opinion. Mr. Kirby always gave him good advice, of which Gainsborough was sensible, although he did not always follow it.

* An edition of this work, with considerable additions by the Rev. Richard Canning, perpetual curate of St. Laurence, Ipswich, was printed anonymously in 1764, 8vo.

SCOTTISH IRON YETS OR GATES.



These iron grated yets or gates were formerly used as inner doors to the principal entrances of old castles in Scotland; several of them remain and present perfect representations of their construction and strength. Their general application appears to have followed upon the disuse of the portcullis, and were well adapted as effective safeguards against the invasion of the Cateran, or highland robber, as well as a sure defence against the premeditated assault of one baron upon the home and dependents of another. All baronial buildings situated near any pass in the highlands, or usual roadway or thoroughfare in the lowlands, were provided with them, and remain an incontestable proof of the general insecurity consequent on the lawless state of North Britain, till a very recent date. Still, these yets or gates, however needfully required for the protection of life and property, were not permitted to be attached to private dwellings without especial leave and license from the king, and as these documents are now of ex-

* Mrs. Trimmer died Dec. 15, 1810, in her 69th year.

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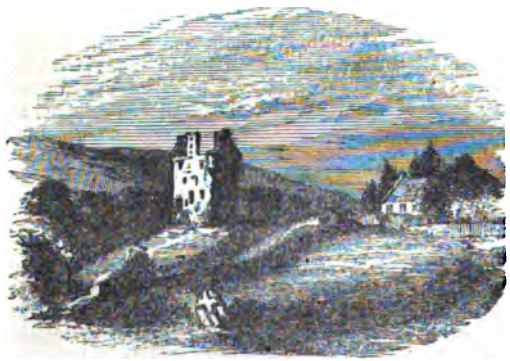
treme rarity, the following yet extant among the archives of the family of Ogilvy of Inverquharity, and kindly communicated by Sir John Ogilvy, will doubtless be read with much interest. It is entitled, "License be the King to Al. Ogilvy of Inercarity to fortifie his house and put ane iron yet therein," and proceeds thus—

JAMES be the grace of God Kinge of Scottis. To all and sindry oure liegies and subdits to qwhais knawlage theis oure Llez [Letters] sall cum gretinge. Wit yhe vs to haue gevin and grauntit full fredome facultez and sp[eci]ele licence to oure loued familiare Sqwier Alex. of Ogilby of Inuerquharady for to fortifie his house and to strenthit with ane Irne yhet. Quharfor we straitly bid and commaunde that na man take on hande to make him impediment stoppinge na distroublace in the makinge, raisinge, hynginge, and vpsettinge of the saide yhet in his said house vndir all payne and charge at eftir may follow.

Geuin vndir oure signet at Streviline the xxv° day of September ande of oure regne the sevint yhere [1573.]

The lands and castle of Inverquharity were held by the ancestors of the present baronet from a period anterior to the year 1405, and were, with the exception of the old messuage and the surrounding park only recently alienated. The house and park are still retained by the family, but the castle is now a ruin. The "Irne yhet" for which the above licence was obtained is still there in its original position. These iron gates hung on strong hinges, and secured by two or three bolts, varying in diameter from two to four inches, were not unfrequently aided in their repellative quality by a thick bar of oak, one end of which being placed in an aperture in the wall, passed immediately behind the gate to an opposite niche chiselled in the stone work to receive it. At many other fortalices in the same district, such gates as here described are remaining; and among them that at Invermark Castle, in the romantic valley of Glenesk, affords a satisfactorily picturesque specimen; that castle, as shewn in the accompanying view—



having been erected in the sixteenth century, and the "irne yet" or gate being a type of all others which I have noticed, is represented at the commencement of this paper.

I am not aware that gates of this or a similar construction can claim any earlier antiquity in Scotland than the reign of James the Sixth. On this point, possibly some of your correspondents can inform me; but connected with the one above engraved, there is a peculiarity which may be briefly noticed. Towards the close of the sixteenth century, while the extensive lordship of Glenesk was held by the old family of Lindsay of Edzell, Sir David Lindsay and his brother Lord Menmuir, founder of the noble house of Balcarras, discovered in the glen, minerals, including gold, silver, brass, and tin, which were leased to a skilful German, and it is stated the gate above depicted was the work of a native blacksmith, from iron ore raised and smelted in Glenesk; in fact, the whole of the iron about the castle of Invermark, of which the gate is almost the only vestige, is also recorded to have been obtained and worked from and upon the same soil. Subsequently, these mineral discoveries were attempted to be continued by the York Buildings Company, but their operations failing of success the works were abandoned.

The tower or castle of Invermark,* now roofless and a ruin, appears to owe much of its dilapidated condition to neglect, as between the time that the estate was sold by the last Lindsay of Edzell, to James, fourth Earl of Panmure, by whom as a Jacobite it was forfeited within the year following the purchase; and the sale of the lands by the Government to the York Buildings Company, the castle is noticed as gradually falling to decay.

* Invermark Castle stands on a rising ground near the junction of the rivers Mark and Lee, in the valley immediately below the fine shooting lodge lately erected by Lord Panmure, and forms a beautiful object in the landscape. Here, almost under the shadow of the venerable ruin, Alexander Ross, author of the well known Scottish poems of Helenore, or the Fortunate Shepherdess; the Rock an' the Wee Pickle Tow, etc., taught the youth of the parish upwards of fifty-two years, and his ashes repose in the old romantically situated kirkyard at the foot of the Loch of Lee, surrounded by rugged mountains from three to four hundred feet in height. The ruins of his humble dwelling are laudably preserved. Some years since a monument of Aberdeen granite was subscribed for by his admirers and erected to his memory, but through the influence of the parish minister of the period, was most absurdly placed in the *new* kirk, which is about a mile distant from the grave of the bard, it is however hoped that a change for the better will remedy this evil, no person being more alive to the propriety of having both men and things in their right place than Lord Panmure, who is sole proprietor of the large and interesting lordship of Glenesk, much of which has received great improvement within the short space of three years.

The shooting lodge recently erected by Lord Panmure is on the side of the hill, to the left of the Castle of Invermark, more than 200 feet above the level of the Loch of Lee. It is built of native granite, in the picturesque style of English cottage architecture, with a tower on the east front.

The house represented in the view, to the right of the castle, is the residence of the parish schoolmaster.

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In 1729, the Burlawmen, or those appointed to value the lands and houses on the forfeited properties of the Stuart adherents, in reference to this edifice, made a report, that—the present value of the castle of Innermark, of stone and slate roof is three hundred and sixty-four pounds; and the reparations necessary thereto, is one hundred and ninety pounds, twelve shillings, which it must have in all haste to prevent its going to ruin.* The repairs suggested by the report were immediately made, and the factor or manager of the Panmure portion of the York Buildings' Estates made it his occasional residence. Two of his female descendants were its last occupants, they having continued to inhabit the castle till 1803, when the stone work of the offices, and the timber of the interior were taken to build the adjoining manse for the use of the parish minister.

Brechin, August 9. A. J.

SPES ET FORTUNA VALETE.

I send you an early version of the Greek Epigram lately a subject of discussion in your columns, which I copied in 1852, from an ancient sepulchral monument in the Lateran Gallery at Rome.

The portion of the inscription which I copied is as follows:—

D. M. S. L. ANNIVS OCTAVIANVS VALERIANVS.
Evusi effugi Spes et fortuna valete.
Nil mihi Voviscum est ludificate alios.

JOHN SIMEON.

COMBUSTIBILITY OF THE DIAMOND.

In Current Notes, p. 44, Rouelle the French chemist is said, from Prior's Life of Goldsmith, to have been the first person who ascertained the composition of the Diamond by submitting it to combustion; but that fact had been long since foreseen. Boetius de Boot in his History of Gems, printed in 1609, spoke of the Diamond as an inflammable substance. In the chapter "De Adamante," he intimates—

Quod itaque mastix, quæ igneæ naturæ est, Adamanti facile pingi possit, signum est id propter materiæ similitudinem fieri, ac Adamantis materiam igneam et sulphuream esse, atque ipsius humidum intrinsecum et primogenium, cujus beneficio coagulatus est, plane fuisse oleosum, et igneum, aliarum vero gemmarum aqueum.

Non mirum itaque si pinguis, oleosa, et ignea masticis substantia illi absque visus termino adpingi, et applicari, alius vero gemmis non posset.

He quaintly adds—

Qui hac à me data ratione contentus non est, meliorem adferat.

Dublin. A. S.

* York Buildings' Company Inventory Book, p. 315. For reference to this valuable Manuscript, and to another entitled "Memorandum Book,' both pertaining to Lord Panmure, we are indebted to his Lordship's kindness.

INVOCATION OF THE VIRGIN ON TOMBS.

Ancient epitaphs did not usually contain the words, "Per intercessionem Gloriosæ Virginis Mariæ, etc.," but generally, "Cujus animæ propicietur Deus," or, "Misericors Deus," or "Quorum animabus, etc."

On the north side, in the church of Streatham, in Surrey, is this inscription:—

Celestial Pryncesse thow blessed Virgin Marie,
Thy Servant Margret Cantlowe, call to Remembraunce,
And pray to thy dere Sonne the Well of all Mercy,
To pardon her Trespas and Fautes of Ignoraunce;
Whiche to Hen. Cantlowe was Wyffe wythoute Varyaunce,
And Dowhtyr also to Nicolas Alwyn,
Mercers of London, God shelde them all from Synne.
The sayd Margrete died V. Day of Marcii, Ao. 1486.

In the north aisle of Carshalton church, in Surrey, is the figure of a woman praying, with this inscription from her mouth:

O blessed Lady of Pittie, pray for me,
That my soul savyd may be.

On the north wall in the chapel of Windsor, is a figure in vestments kneeling before the Virgin and Child, above are the words—

MAGISTER ROBERTVS HONYWODE LEGVM DOCT.

Behind him stands St. Catherine with her sword and wheel; and from his mouth issues this scroll—

Virgo tuum natum pro me precor ora.

And below is inscribed—

Orate pro anima Magistri Roberti Honywode, Legum Doctoris, nuper Archi-Diaconi Tawnton, ac Canonici hujus Collegii. Qui obiit 22 die Januarii, Anno Dni 1522.

At Hungerford, in Berkshire, occurs this inscription:

Pry pour Mons. Robert de Hungerford, tant cum il vivera, Et pour l'alme de ly appressa mort priere: Synk Cents et sinquante jours de pardon avera grante de quatorse et veoques tant come il fust en vie: per quei en noum de charite: Pater et Ave.

Many monumental inscriptions end in this manner. For instance at East Shelford:—

For whose Soule, of your Charitie say a Pater Noster and Ave.

At Cookham, in the same county, against the north side of the chancel, is a monument, with the figures of a man and a woman, and this inscription under their feet:—

Of your Charitie pray for the Soules of Robert Pecke, Esq., sumtyme Master Clerke of the Spycery with King Harri the Sixt. and Agnes hys Wyfe. Robert decessyd the 14th day of January, in the Yere of our Lord Gód, a Thousand CCCCC and XVII. Whos Soules and all Crysten Soules Jhesu have Mercy.

Out of the man's mouth issues the words—

Sancta Trinitas, unus Deus, miserere nobis.

And out of the woman's—

Virgo Dei digna, peccantibus esto benigna.

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In St. Giles' Church is a similar inscription, but not quite so blasphemous, but all are outdone by the following in the chapel of Windsor, for here we have the blasphemous dogma of the *Immaculate Conception* with a vengeance.

Orate pro animabus Regis Henrici VII^mi^ et Christofori Urswyk, quondam ejus Elemosinarii magni et istius Collegii Decani. Ave Maria, etc. Et Benedicta sit sanctissima tua Mater Anna, ex qua sine macula processit tua purissima caro Virginea Amen. Deus qui per unigenitum tuum, ex utero Virginis incarnatum, ac morte passum, genus humanum redemisti, eripias quesumus animas Henrici VII^i.^ ac Christofori, necnon omnium eorum, quos ipse Christoforus, dum vixit, offendit, ab eterna morte, atq ; ad eternam vitam perducas, per X^m.^ Dominum nostrum. Amen.

The above are copied literatim.

Hawkshead, August 10. D. B. H.

Mr. Kelly will find in the Rev. Charles Boutell's Monumental Brasses of England, an engraving of a brass of an Ecclesiastic at Great Bromley Church in Essex, having a scroll close to the head, on which is inscribed the invocation.

Mater dei memento mei.

On a memorial brass of Sir Richard Bewfforeste, in the Abbey Church of Sts. Peter and Paul, at Dorchester in Oxfordshire, is also a scroll with this inscription.

O dulcis Mater Virgo Virginū ora p. nobis tuū filiū.

Nottingham, August 7. F. R. N. H.

JOHN INGLEDEU, not *Thomas Ingledew*, a native of Yorkshire, and chaplain to William Patten of Wainflete, Bishop of Winchester, founded in 1461 two Fellowships in Magdalen College, Oxford, for natives of the diocese of York, or Durham; and for their maintenance conveyed to the College for ever, certain lands in Yorkshire. It is possible that these lands may be situate in the locality of his birth; and their situation is doubtless known to the authorities at Oxford. No record is extant to show in what college either he or the bishop received his education. See Wood, Hist. et Antiq. Oxon., tom. II. pp. 187, seqq.

It does not appear that any family of this name is at present resident in Yorkshire. Two individuals of the name reside in the county of Durham, Silvester Ingledew at Stockton-upon-Tees, and James Ingledew at Oaktree, Hurworth; and two in Northumberland, Henry and John Ingledew at Newcastle.

If *Angeltheos** cannot obtain the information he requires, at the Register Office, Wakefield, he may, perhaps, by consulting the Indexes to the Calendars of Inquisitions, Rolls, etc., published by the Record Commissioners; any volume of which may be had for a few shillings.

Hawkshead, Aug. 6. D. B. H.

* This derivation is exceedingly doubtful. See Spelman in v. *Ingle*, and comp. Horace, Book I. Satire viii. lines 2, 3.

GEORGE COLMAN THE ELDER.

The following memorandum, in the autograph of Isaac Reed, is now before me.

August 24th, 1794. Dr. Douglas, bishop of Salisbury, told me at his palace, Salisbury, that General Pulteney offered Mr. Colman a seat in Parliament, and to provide amply for him, if he would quit his theatrical connections, particularly, I think he said, his mistress, Miss Ford, who had been kept by Mossop; had a child by him, and afterwards became his wife.

Is this a known fact, or are there further particulars known? J. C.

The conversation appears to have been caused by the then recent decease of George Colman the elder, in a lunatic asylum, on the 14th of the above month. Miss Ford, who is frequently noticed in the Garrick Correspondence, was, notwithstanding her position with Mossop, and subsequently with Colman, a woman of intellect, and the child referred to, was Griffinhoof, or George Colman the younger. Colman the elder was the nephew of the Countess of Bath, herself said to have been, before her marriage, Bolingbroke's mistress. On the death of the Earl of Bath in 1764, Colman became independent, and notwithstanding his noncompliance with General Pulteney's expressed desire, was further benefited under his will, on his decease in 1767.

THE DEBT OF NATURE.

In Llangollen Churchyard west gate, is the following epitaph on the tomb of Morris and Catherine Jones.

Our life is but a Winter's day—
Some only breakfast and away.
Others to dinner stay and are full fed,
The oldest man but sups, and goes to bed.
Large is his debt who lingers out the day:
Who goes the soonest has the least to pay.

G.

PROGRESS OF MORMON FANATICISM.

Joseph Smith, twenty-five years since assumed the designation of "the prophet," and organised "the Mormon Church," with six members. Smith is since dead, but "the Church" in Utah territory in the United States now embodies three presidents, seven apostles, 2026 "seventies," 715 high priests, 994 elders, 514 priests, 471 teachers, 227 deacons, besides the usual ratio of persons not yet ordained, but in training for the ministry. The total number of the Scandinavian mission is said to have been 533, of whom 409 were Danes, 71 Swedes and 54 Norwegians. Mormonism is a direct avowal of the principle of polygamy, and during the six months which ended in April last, 278 persons in the territory of Utah died, while 965 children were born; 479 persons were baptised in the Mormon faith, and 86 were excommunicated from the church. In the same period, from November 1854 to April 1855 inclusive, the number of Mormonites who left the port of Liverpool *en route* for the Salt Lake, in the United States, comprised a total of 3626 persons, of whom 2231 were English, 401 Scottish, and 287 Welsh.

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WILLIS'S CURRENT NOTES.

No. LVII.] "Takes note of what is done— By note, to give and to receive."—SHAKESPEARE. [SEPTEMBER, 1855.

INGLEDEW FELLOWSHIPS AT OXFORD.

Wood's History of Oxford cited by D. B. H. in Current Notes, p. 64, seems to be inaccurate. The Statutes of Magdalen College, Oxford, given by the founder William of Waynflete Bishop of Winchester in 1479, and lately printed by desire of Her Majesty's Commissioners for inquiring into the state of the University of Oxford, from a manuscript in the Bodleian Library, contain the tenor of an ordinance intituled—Compositio Magistri Thomæ Ingeldew—whereby it appears that THOMAS INGLEDEW, not John Ingledew, a Clerk of the Diocese of York gave to Magdalen College, Oxford, a sum of money, not land, to be laid out in the purchase of land for founding two Fellowships, so that the suggestion kindly made by D. B. H., as to obtaining information of Thomas Ingeldew's family or birth place fails to be applicable.

The two Fellows were to celebrate for the souls of Thomas Ingeldew, and of John Bowyke and Eleanor Aske; and it was provided that Thomas Ingeldew's cousin, Richard Marshall of University College, should hold one of the Fellowships.

Besides the persons of the name of Ingledew referred to by D. B. H., there are others of the same name resident in some of the northern parishes of the North Riding of Yorkshire,

It is highly probable that Ingledew, Engledue, and Engledow are corruptions of Angeltheow mentioned in the Saxon Chronicle under the years 626 and 755, keeping in view the Saxon character ȝ, for th.

Newcastle upon Tyne, Sept. 1. ANGELȜEOW.

ARCTIC ARMORIAL DISTINCTION.

To eternise the memory of Captain James Cook, a coat of arms was granted to his family, by patent dated September 3, 1785. Azure, two polar stars or; a sphere on the plane of meridian, North pole elevated, circles of latitude for every ten degrees, and of longitude for every fifteen; showing the Pacific Ocean bearing 60° and 240° west, bounded on one side, by America; and on the other by Asia and New Holland, in honour of the discoveries made by him in that ocean. His track thereon marked by red lines. For his crest, on a wreath of the colours, an arm embowed, vested in the uniform of a Captain of the Royal Navy. In the hand, a Union Jack, on a staff proper; the arm encircled by a wreath of palm and laurel.

Some such distinction appears to be deservedly due to Commander now Captain McClure for his discovery of the North West Passage.

Sittingbourne, Sept. 3. F. M.

SCHOLA SALERNITANA.

Those who may wish to come to a well founded conclusion concerning the Royal Personage to whom this kind of dedication—

Anglorum Regi scribit Schola tota Salerni;

was addressed, must consult Tiraboschi, and they will find that he is fully of the opinion expressed by Dr. Heaton. The well known erudite author of Italian literature devoted an entire chapter of his great work,* as the Penny Cyclopœdia styles it, on the Schola Salernitana; and has therein discussed at length the point in question. Nor did he forget to weigh the opinion given by Muratori on this subject, but, he did not hesitate to assert, with all the respect due to this last named very learned historian, that he gave his opinion of his own accord without any support of historical ground, observing that as the work was addressed to the King of England, this ought to be a real king, and could not be any other than King Edward the Confessor. Upon this, Tiraboschi, besides not seeing any reasonable basis in this opinion expressed by Muratori, observes that, however great might be the name of that School, a King of England would not have written to it, in order to receive from it sanitary counsels and instructions. He then declares himself for Robert Duke of Normandy, his statement entirely coinciding with that of Dr. Heaton; and finally, to corroborate his opinion, refers to the fact that, in a Manuscript Code, the work is found addressed to King Robert—Salernitanæ Scholæ, versus ad Regem Robertum.† Tiraboschi was of opinion that the Prince being at Salerno on his return from Palestine, the desire of the School to acquire a distinction with the accredited future King of England, was possibly the chief motive that induced the Professors of it to render him honour in this work, and probably he himself made the request. He at the same time declares that almost all the authors, and the most credited men amongst the modern, as Giannone, in his History of the Kingdom of Naples, and Friend, Hist. Med., edit. Venet., p. 147, give the same statement, adding another circumstance, that mentioned by Dr. Heaton, concerning the wounds, which, according to these two historians had degenerated into a perilous fistula, and for the cure of which the Duke of Normandy had applied to the Doctors of the said School: nor is the circumstance of his wife sucking the poison from the wound pretermitted, a circumstance which Gian-

* Edit. Venes. 1795, Vol. III., Lib. IV., Cap. vi. Medicina.

† MS. Bibl. Reg. Paris., 6941. Catal., Tom. IV. p. 205.

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none adduces as an historical fact, with the only observation in a parenthesis (alcuni stimano favoloso questo racconto del succhiamento del veleno). Tiraboschi refuted this with solid reasons, but those who would refer to what Giannone has himself said upon this subject, will find a lengthened discussion in his history. Lib. X., cap. xi., Edit. Haia, 1753, 4to. Tom. II., pp. 119, et seq.

After all, it must not be forgotten, that Dr. Heaton's statement is found identical with that in the Preface to the work in question, not only in the Paris edition as quoted by him, but also, since it must be the same, in that printed at Rotterdam by Arnold Leers, in 1648, with the following title—Zachariæ Sylvii Præfatio in Scholam Salernitanam. In this edition, the title of the work is thus—Schola Salernitana: sive de Conservanda Valetudine Præcepta Metrica. Autore Joanne de Mediolano hactenus ignoto; cum luculenta et succincta Arnoldi Villanovani in singula Capita Exegesi. The chapter 'De Salvia,' in this edition, is the Sixtieth, not the Thirty-eighth, as in that quoted by Dr. Heaton.

The reasons advanced by Tiraboschi in refutation of the circumstance of the sucking of the poison, are two. The first is, that Oderico Vitale, a contemporary writer, Hist. Eccl. ad an. 1100; who while he makes great eulogiums of Duke Robert's wife, is wholly silent in respect of this celebrated action of conjugal love; nor was Tiraboschi able to find it mentioned by any ancient writer. The second reason is, that the School of Salerno, in the prescription for the cure of the fistula, which it is conjectured was added on this occasion, did not in any way allude to the sucking, not even in case of poison; which case they did not mention at all. The prescription, De curatione Fistulæ, Cap. lxxxiii. is as follows—

> Auripigmentum, sulphur miscere memento:
> His decet apponi calcem: conjunge saponi:
> Quatuor hæc misce; commixtis quatuor istis
> Fistula curatur, quater ex his si repleatur.

Bristol, August 28. F. S. Donato.

Numismata.—Some Remarks induced by the reverse of a Medal recently designed and engraved by Leonard Charles Wyon, of Her Majesty's Mint.

The Groupe is composed of three figures. In the centre and looking to her right stands Numismata, a dignified commanding Matron, extending her right hand in welcome to an animated lovely Damsel, who is pressing towards the Goddess, and represents Time Present, Youth in her Spring. With her left hand, Numismata withdraws a Curtain, and discloses an Old Man seated contemplatively on a Cube, (on which is engraved a Coin of Egina, from whence Coinage is considered to have originated.) The Sage is thus the Type of Time Past: of that World which has passed away, and to whose anxieties, exultations, fears, and hopes, we are the living acting representatives.

In this graceful and effective Groupe, Mr. Wyon, has idealized and personified the powers and purposes of Coinage, in its fullest extent of development, a Record of Past existence: a Diffusion of the Present.

Singular, as it may seem to us, the imaginative Greeks never approached the subject. The Romans have merely given us the justice of their Coinage, and the Moderns the machinery only of Coinage: the Spirit has been left with Hades. Whether our Saxon Wizard has really raised the Goddess from her sleep of ages, it is for the Priests of her Temple to declare, but at all events the Apparition is a very lovely one.

To enter more fully into the spirit of Mr. Wyon's personification, let us consider in reference to Time Present, how few of Queen Victoria's subjects have seen Her Majesty, yet thanks to the Coinage of Money and Medals, Her Majesty's Portrait, is as a Household Deity from London to Lahore! while through the same Power, the multitudinous Past, involving Empires, Sovereigns, and Events, remain an existing World to us; and will remain so, equally to interest and instruct unknown generations whose futurity is beyond the ken of our Divination.

These varied conceptions we think have been very happily embodied. The noble figure and graceful attitude of Numismata, her benign and intellectual countenance, and the magnificent flow of her drapery, uniting itself with the massive fall, and superb folds of the curtain, all contribute to indicate the presiding Deity; and then the loveliness of early Girlhood, with the elasticity of the youthful form of Time Present; constitute an imposing contrast, to the Antient of other days gravely quiescent, seated in the background, and in the now, light cheerful Damsel, there is the prospective promise, of good enduring stamina. All three attitudes are indeed characteristically significant and appropriate: the stationary unchanging Genius—Numismata, the immoveable tranquillity of Age, the progressive ardour of Youth, and the Present, with all its rose tinctured animating Future in prospect. The Past, with all its mingled sunshine and shadows in review, now—alike—neither enlivening nor depressing; and yet—alike—subjects of thought, comparison, and consideration. Combine all, and they are fully expressive of the Inscription—

Numismata Irradiating the Present: Restoring the Past.

Cork, Sept. 3. Richard Sainthill.

Cutler's poetry. In the privately printed Catalogue of the Museum of Thomas Bateman, Esq., at Lomberdale House, Derbyshire, now distributing to particular friends; at p. 191, is described "a clasp knife, of the time of Charles the Second," with a brass handle, in the shape of a leg with high heeled boot, inscribed:—

> Here is a leg and foot,
> With a good blade toot.

Will's Coffee House, at the north-west corner of Portugal Street, in Serle Street, closed finally at Midsummer last.

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EARLY ENGLISH SONGS.

Thomas Ravenscroft, a celebrated composer, between the years 1609 and 1614, edited and published the following four musical works –

Pammelia: Musicks Miscellanie, or Mixed Varietie of Pleasant Roundelayes, etc., Printed for William Barley, 1609, 4to.

Deuteromelia: or the Second Part of Musicks Melodie, or Melodious Music of Pleasant Roundelayes; K. H. Mirth, or Freemen's Songs, etc. Printed for Thomas Adams, 1609, 4to.

Melismata: Musicall Phansies fitting the Court, City, and Country Humours, etc., 1611, 4to.

A Briefe Discourse of the True but neglected use of Charactering the Degrees [in Music]. Printed for Edward Allde, 1614, 4to.

These four brochures being amongst the most curious and rarest of their class, the readers of Current Notes will doubtless therefore not object to a few extracts from them of quaint old poetry—"choicely good," as Isaac Walton designates them; preceded by some few notices of Thomas Ravenscroft, of whom, in the Biographical Dictionaries of Musicians little is recorded.

From the few data observable in his works, it appears that Thomas Ravenscroft was born in 1592; that in due time he became a chorister in St. Paul's cathedral, and speaks of his tutor, Mr. Edmund Pearce, the Master of the Choristers, as 'a man of singular eminence in his profession.'

University degrees were formerly taken at an earlier age than at present, but Ravenscroft graduated at an unusually early age, and took the degree of Bachelor of Music, when not more than fourteen years old. The following laudatory lines, prefixed to his Briefe Discourse, allude more particularly to this precocity of talent. The third line has a punning allusion to his name—

Rara Avis arte senex juvenis; sed rarior est, si
Ætate est juvenis, moribus ille senex.
Rara avis est Author (pœne est pars nominis una)
Namque annis juvenis, moribus, arte senex.
Non vidit tria lustra puer, quia arte probatus,
Vitâ laudatus, sumpsit in arte gradum.
* * * *
Arte Senex, virtute senex, ætate adolescens
I bone, rara avis es, scribe, bonis avibus.

Ravenscroft dedicated his Briefe Discourse—'To the Right Worshipfull, most worthy Grave Senators, Guardians of Gresham College in London;' the reason being, as he says—I must and do acknowledge it as a singular help and benefit, that I have received divers Instructions, Resolutions, and Confirmations of sundry Points and Precepts in our Art, from the Musicke Readers of that most famous Colledge. Prefixed are panegyrical addresses by some of his most eminent musical contemporaries—John Dowland, Nathaniel Giles, Martin Peerson, and others, sufficiently confirmatory it was favourably countenanced by them.

In 1621, Ravenscroft published his Whole Booke of Psalmes, but from this period nothing is known respecting him, and it is supposed he was dead, when in 1633, the second edition of that book appeared.

From the dedication of his Melismata—'To the Right Worshipful, the true favourers of Musicke and all Virtue, Mr. Thomas Ravenscroft, and Mr. William Ravenscroft, *Esquires*, and the subscribing himself 'Your Worships affectionate Kinsman, T. R.;' it has been concluded this distinguished musician was of good family, and is supposed to have been possessed of independent property. The arms of the Ravenscroft family are Argent, a chevron between three ravens' heads erased, sable.

The late George Spencer, fourth Duke of Marlborough, presented in 1822, to the Members of the Roxburgh Club, a thin volume, entitled—Selections from the Works of Thomas Ravenscroft; but the distinguished editor, if so he may be called, seems not to have been aware the poetry of which his volume is mainly composed, was long anterior to the reign of King James the First, the period of Ravenscroft's various publications. Mr. Oliphant is justly severe upon the Duke's contribution. He observes—

I feel bound, as a faithful chronicler, to add, that in spite of exterior show, wide margins, pompous title pages, and expensive printing, his Grace's Presentation betrays on the part of its editor, or his assistants, the grossest ignorance of that which constitutes the chief value of the works in question, viz., the Music. The blunders made by them are truly ludicrous, and in fact, the whole is perfectly unintelligible, and worse than useless, inasmuch as it might lead people to suppose that the music of that period was a species of unknown tongue, an incomprehensible jargon. I am only sorry to think that the name of Bartleman, which I revere, should be handed down in the Preface as one of the assistants, for I do not believe that he could have been in any way accessory to such wilful murder upon a species of music that he admired so much, and with which, I speak from the authority of those who knew him well, few people were better acquainted.*

I differ in opinion from this writer, that the Music constitutes the chief value of the works in question; the poetry, I believe to be equally valuable, as I shall proceed to shew.

Pammelia, 1609, the first in date, consists of one hundred songs and ballads of various kinds, accompanied with the Music, a truly minstrel-like batch.

Hey hoe!
To the greenewood now let us goe:
Sing heave and hoe!
And there shall we finde
Both Buck and Doe;
The Hart and the Hinde,
And the little pretie Roe,
Sing heave and hoe!

The old dog, the jolly old dog,
As he lay in his den-a;
Huffa, buffa,
Trolilo, trolilo,
As he lay in his den-a.

---

* Musa Madrigalesca, 1837, 8vo. p. 257.

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Now God be with old Simeon,
For he made Cans for many a one,
And a good old man was he.
And Jenkin was his journeyman,
He could tipple off every Can,
And thus hee said to mee:
To whom drink you?
Sir Knave, to you!
Then, hey hoe, jolly Jenkin,
I spye a knave in drinking—
Come trole the bole to mee.

Banbury Ale! where? where? where?
At the blacke-smith's house—
I would I were there!

Jacke boy, ho boy, Newes:*
The cat is in the well,
Let us sing now for her knell
Ding dong, ding dong, bell!

Come drink to me and I will drink to thee,
And then shall we full well agree:
I have loved the jolly tankerd,
Full seaven Winters and more;
I loved it so long
Till that I went upon the score.

He that loves not the tankerd
Is no honest man;
And he is no right souldier
That loves not the Can.

Tappe the Canikin, Toss the Canikin,
Trole the Canikin, Turne the Canikin—
Hold good sonne, and fill us a fresh can,
That we may quaffe it round about from man to man.†

Deuteromelia: or the Second Part of Musick's Melodie, is even more interesting than its predecessor. The terms K. H. Mirth, and Freemen's Songs, have occasioned some discussion. Mr. Oliphant observes—

It is supposed, the former stands for King Henry's Mirth, that is, Songs or Catches of a merry nature which were favourites with that jovial prince. I think it likely to be so, but am not aware of any thing either for or against the matter, except conjecture.

All doubt on the subject is however decided by the following extract from the Life of Sir Peter Carew, by John Vowell alias Hoker, of Exeter, printed in the twenty-eighth volume of the Archæologia.

From this time he [Sir Peter] continued for the most part in the Court, spending his time in all Courtly exercises to his great praise and commendation, and especially to the good liking of the King [Henry VIII.], who had a great pleasure in him, as well for his sundry noble qualities, as also for his singing, for the King himself being much delighted to sing, and Sir Peter Carew having a pleasant voice, would often use him to sing with him certain songs they call Freemen's Songs, as namely, By the bancke as I lay, and, As I walked the wode so wylde, etc.

Ritson had an inconceivably strange notion of Freemen being an error for Three-men, because Shakespeare speaks of Three-men Song-men, that is, men who would sing Songs of three parts; but if he had taken the trouble to examine the book in question, he would have also found there Freemen's Songs to four voices, which sets the matter at rest. Drayton, in his Legend of Thomas Cromwell, Earl of Essex, makes that nobleman say—

Of Freemen's Catches to the Pope I sing,
Which wan much license to my countrymen;
Thither the which I was the first to bring,
That were unknown in Italy till then.

The work entitled Deuteromelia, contains thirty-two Songs and Catches, from which I have extracted the following.

Of all the birds that ever I see,
The Owle is the fayrest in her degree;
For all the day long she sits in a tree,
And when the night comes away flies she!
Te whit, te whoo!
Sir knave to thou.
This Song is well sung, I make you a vow,
And he is a knave, that drinketh now.
Nose, nose, nose, nose!
And who gave thee that jolly red nose?
Sinamont and ginger, nutmegs and cloves,
And that gave me my jolly red nose!*

To-morrow the Fox will come to towne,
Keepe, keepe, keepe, keepe, keepe;
To-morrow the Fox will come to towne,
O keepe you all well there.
I must desire you neighbours all,
To hollo the Fox out of the hall,
And cry as loud as you can call,
O keepe you all well there.

He'll steale the Cock out from his flock,
Keepe, keepe, keepe, keepe, keepe;
He'll steale the Cock e'en from his flock,
O keepe you all well there.
I must desire, etc.

---

* In Shakespeare's Taming of the Shrew, ascribed to 1606, is the following allusion to this catch or song—
Curtis. ——— good Grumio, the news?
Grumio. Why, Jack boy, ho boy, and as much news as thou wilt. Act IV. sc. 1.

† To these ballads Shakespeare alludes in his Othello, ascribed to the year 1611; Act II. sc. 3, when Iago calls, Some wine, ho!
And let me the canakin clink, clink;
And let me the canakin clink:
A soldier's a man,
A life's but a span;
Why then, let a soldier drink!

* That this was highly popular is evidenced by the fact, that in Beaumont and Fletcher's Knight of the Burning Pestle, a Comedy first printed in 1613, the last four lines of this song are quoted. Paul Bedford has of late rendered the words and air familiar to thousands.

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He'll steale the Hen out of the pen,
Keepe, keepe, keepe, keepe, keepe!
He'll steale the Hen out of the pen,
O keepe you all well there.
I must desire, etc.

He'll steale the Duck out of the brook,
Keepe, keepe, keepe, keepe, keepe;
He'll steale the Duck out of the brook,
O keepe you all well there.
I must desire, etc.

He'll steale the Lamb e'en from his dam,
Keepe, keepe, keepe, keepe, keepe;
He'll steale the Lamb e'en from his dam,
O keepe you all well there.
I must desire you neighbours all,
To hollo the Fox out of the hall,
And cry as loud as you can call,
O keep you all well there.

In 1557-8, the first year of the Registers of the Stationers' Company, it is recorded John Wallye and Mrs. Toye had licence to print a ballad, called—

Who lyve so merry and make such sporte,
As thay that be of the poorest sort?

The following appears to have been the ballad there noticed.

Who liveth so merry in all this land
As doth the poor widow that selleth the sand?
Chorus. And ever she singeth as I can guess,
Will you buy any sand, any sand, Mistris?

The broome-man maketh his living most sweet,
With carrying of broomes from street to street;
Chorus. Who would desire a pleasanter thing,
Than all the day long to do nothing but sing?

The chimney-sweeper all the long day
He singeth and sweepeth the soote away;
Chorus. And when he comes home although he be weary,
With his sweet wife he maketh full merry.

The cobler he sits cobbling till noone,
And cobbleth the shoes till they be done;
Chorus. Yet doth he not feare and so doth say:
For he knows his work will soon decay.

The marchant-man doth saile on the seas,
And lye on the ship-board with little ease;
Chorus. Alwayes in doubt the rocke is neare,
How can he be merry and make good cheare?

The husband-man all day goeth to plow,
And when he comes home he serveth his sow;
Chorus. He moyleth and toyleth all the long yeare,
How can he be merry and make good cheare?

The serving-man waiteth frō street to street,
With blowing his nailes and beating his feet;
Chorus. And serveth for forty shillings a yeare,
That 'tis impossible to make good cheare.

Who liveth so merry and maketh such sport
As those that be of the poorer sort?
Chorus. The poorest sort, wheresoever they be,
They gather together by one, two and three;
And every man will spend his penny:
What makes such a shot among a great many?

EDWARD F. RIMBAULT.

INSCRIBED WALL RHYMES.

On the wall of what has long been termed "Queen Mary's Room," in Edinburgh Castle, were the following lines:—

Lord Jesus Christ, that crounit was with thorne,
Preserve the birth quheus Badgie heir is borne,
And send hir sonne successione to reigne still,
Lang in this realme, if that it be thy will!
Als grant O Lord, quhae euer of hir proceed,
Be to thy glorie, honor, and prais, so beid.
19 Junii, 1566.

James the Sixth of Scotland was born in that room, on the day noted at the foot of these rhymes. They were extant there in 1772, are they so now?

On a wall in the Abbey Church at Edinburgh were the following lines:—

Ah me! I gravel am, and dust,
And to the grave, return I must:
O painted piece of living clay,
Man, be not proud of thy short day.
1646.

The words in italic are anagrammatical of William Grahame. J. F.

BROOMES, NEW BROOMES!

In the old drama entitled the Three Ladies of London, printed in 1584, 4to., is the following poetical cry of a vender of heath brooms in the happy days of Good Queen Bess.

Enter Conscience* with broomes at her back, singing as followeth.

New broomes, green broomes, will ye buy any?
Come Maidens, come quickly, let me take a peny.

My broomes are not steeped
But very well bound:
My broomes be not crooked,
But smooth cut and round.
I wish it would please ye,
To buy of my broome;
Then would it well ease me,
If market were done.

Have you any olde bootes,
Or any old shoone:
Powch-ringes or buskins,
To cope for new broome?
If so ye haue Maydens
I pray you bring hether,
That you and I frendly
May bargen together.

New broomes, greene broomes, will ye buy any?
Come Maidens, come quickly, let me take a peny.

The broom-seller of the reigns of Charles the Second and James the Second, is one of the illustrations of Marcellus Lauron's London's Cries, engraved and published by Pierce Tempest in 1688.

* "Conscience was not a Broome-man in Kent Street." Harl. Miscell., Vol. V. p. 379.

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UNICORN AS BORNE IN HERALDRY.

In Robson's Glossary of Heraldry, the Unicorn as used in armorial bearings is described as an imaginary animal, represented as having the head, neck and body of a horse, the legs of a buck, the tail of a lion, and a long horn growing out of the middle of the forehead.

The Rev. Sloane Evans in his excellent Grammar of Heraldry, speaking of the Unicorn, says it is the symbol of strength of body and virtue of mind. It also denotes extreme courage and well befits the Warrior who had rather die than fall into the hand of the enemy.

The Rhinoceros, it may be remarked, has been frequently supposed to be an equally proper translation for the Hebrew word translated 'Unicorn' in the Scriptures,

F. R. N. H.

INVOCATION OF THE VIRGIN ON TOMBS.

The reason why so few monumental inscriptions in which the prayers of the Virgin were asked, are now extant is easily understood. The first Protestants evinced a more violent antipathy to the reverence paid by the Catholic Church to the Saints, than to any other article of the faith. Before the Reformation they were without doubt very common: no one can have read any of the literature of England of a date anterior to the change of religion, without having observed the great reverence Englishmen then showed to the Mother of God, and how ecclesiastic and layman, bishop and priest, noble and peasant, vied with each other in giving her honour. The popular devotions, the dedication of churches, the formularies of wills, and the songs of the poets are all evidence of this love for

Oure blessed Lady Christes Mother dere.

Those who are curious in this matter, will find much to interest them in Dr. Rock's Church of our Fathers vol. iii. pp. 241-346; from which work the following are extracted.

Sancta Trinitas unus Deus miserere nobis
Et ancillis tuis sperantibus in te.
O mater Dei memento mei.
Jesu mercy, Lady help.

Mary moder, mayden clere,
Prey for me William Goldwyre:
And for me Isabel his wyf,
Lady, for thy joyes fyf.
Hav mercy on Christian his second wyf,
Swete Jesu, for thy wowndys fyf.

On the grave-brass of William Berdewell, in West Harling Church, he is figured with a scroll proceeding from his mouth, bearing this invocation to Christ:—

Jesu fili Dei miserere mei!

while a similar scroll from his wife implores—

Sancta Dei genetrix ora pro me!

Bottesford, August 30. EDWARD PEACOCK.

INVOCATION TO THE VIRGIN.

Over the outer arch of the porch of Farleigh-Hungerford Church, co. Somerset, built by Walter Lord Hungerford, and consecrated on St. Leonard's day, Nov. 6, 1443; is a semi-circular stone, on which is cut a small cross, and under it, two Latin hexameter verses—

+

MVNIAT HOC TEMPLV̄ CRVCE GLO-
RIFICANS MICROCOSMV̄: Q̄ GENVIT
XPM MISERI⁹ POE FIAT ASILVM.

which without the abbreviations, may be read thus—

Muniat hoc templum cruce glorificans microcosmum:*
Quæ genuit Christum miseris prece fiat asylum.

---

* Critics in prosody will not fail to observe that the i, in microcosmum, is improperly shortened. The word Microcosm, compounded of two Greek words, signifying 'little' and 'world,' is found frequently among the old writers in the sense of Man. Thomas Thorney, in some verses addressed to the author, Gerard's Herbal 1597, folio; so uses it:—

Oft have I heard and oft have read
In bookes of learned lore,
That man the name of 'Little World,'
Or 'Microcosmos,' bore.

So Bastard in his Chrestoleros, 1598, 4to. has the following epigram:—

De Microcosmo.

Man is a little world, and beares the face
And picture of the universitie:
All but resembleth God, all but his glasse,
All but the picture of his Majestie.
Man is the little world (so we him call)
The world the little god—GOD, the great all!

Falstaff, in Shakespeare's King Henry IV. part II. act iv. sc. 3. says of good sherris sack—It illumineth the face, which as a beacon gives warning to all the rest of this little kingdom, man, to arm.

John Davies of Hereford, in his poem entitled, Microcosmos; or Discovery of the Little World, 1603, 4to., observes:—

So in our little world, this soul of our's,
In whom we do this world's abridgement see.

John Earle, successively bishop of Winchester and Salisbury, wrote a moral work that has passed through many editions entitled, Microcosmography; a piece of the World discovered, in Essays and Characters, first printed in 1628.

Sir Thomas Browne, in his well known Religio Medici, says—'For the world, I count it not an Inn, but an Hospital; a place not to live, but to die in. The world that I regard is myself; it is the 'microcosm' of my own frame that I cast my eye on. I study to find out how I am a 'microcosm,' a little world.

Later, Nathaniel Wanley compiled a volume, of which the title as 'Wanley's Wonders' is a household word to thousands; entitled, Wonders of the Little World, or a General History of Man, it was first printed in 1678, folio.

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In the Gentleman's Magazine, 1794, p. 599, is the following poetical version of this inscription.

May He whose Cross for man has glory won,
Far from this Church all harm remove;
And may Her prayers who calls that Saviour son,
A refuge to the wretched prove!

The Rev. John Edward Jackson, now rector of Leigh Delamere, co. Wilts, in his Guide to Farleigh-Hungerford, has this prose translation—

May He who by the Cross glorifies man, protect this Church, and may the mother of Christ become an asylum to the wretched, by *her* prayer *for them*.

The first line of the Latin verses alludes to the Saviour, the second to the Virgin Mary. The prayer contained in the former of the verses seems to be a reference to the words of St. Paul.

But we see Jesus, who was made a little lower than the angels for the *suffering of death*, crowned with glory and honour; that He, by the grace of God, should taste death for every man. For it became Him from whom are all things, and by whom are all things, in *bringing* many sons *into glory*, to make the captain of their salvation perfect through sufferings.—Hebr. ch. ii., v. 9, 10.

The allusion to the Intercession of the Virgin Mary, expressed in the latter hexameter will be accounted for by bearing in mind, that at the time when this stone was placed here, the national religion was that of Rome.

ANCIENT EPITAPHIAL INSCRIPTIONS.

At South Morton, Berkshire.

Sub jacet ecce pede RICARDUS MORUS, in ede
Kene, qui discretus fuit ampla pace quietus.
C quater et Mille, quater et bis sex obit ille,
Luceque sexta ter Junii, fit hujus sibi mater;
Fecit plura loco, bona sunt suffragia pro quo.
Post Christiana sua vita subit ad relevamen,
Quos Manus alma tua salvet, precor, O Deus! Amen.

At White Waltham, Berkshire.

Jhesu Mercy.
Hic jacet MARGARETA quondam
Uxor JOHANNIS HILLE que obiit 12
Die mens. Julii Anno Dñi Millo.
cccclxlvo.
Cujus anime propitietur Deus.
Amen.
Lady helpe!

At East Horsley, Surrey.

Quisquis eris, qui transieris,
Sta, perlege, plora.
Sum quod eris, fueramque quod es:
Pro me, precor, ora.
Hic jacet JOHANNES BOOTHE, quondam
Episcopus Exonien. qui obiit I. die
Mensis Aprilis Ao. Dni Mcccclxxviij.

These are copied literatim.
Hawkshead, Sept. 5. D. B. H.

UNIVERSALITY OF THE NEWSPAPER.

Compare the Orator with the Newspaper, and a faint glimpse of the pre-eminently ubiquitous power of the latter may be obtained. The Orator addresses himself to and may be heard by a few hundreds, possibly thousands, but the newspaper may be and is perused by millions. Evanescently the words of the Orator pass into the air and are no more heard—the language of the Newspaper stamped on the widely spread tablet remains almost imperishable. The arguments of the Orator may follow in such rapid succession, that by the majority of the audients they are not comprehended, and their convincing or persuasive tendencies are lost; the reasoning of the Newspaper, without fear of perplexity may be scanned at leisure, each point tells, and the reader's determinative faculties are arrested in full force. The passion of the Orator may excite an assembly, but the feeling imparted by the newspaper electrifies a continent, nay the globe itself. The Orator is for an edifice, the Newspaper is for the world—the one has existence for an hour, the other lives for all time. The Orator may be compared to the lightning, the vividity of which flashes for a moment, but again on the instant leaves all in darkness; while the Newspaper is like the sun, diffusing its light over the whole earth, brightening the wide expanse, and fixing on the basis of its own eternity. Printing has been happily defined 'the art which preserves all arts;' printing makes the Orator himself more than an Orator! it seizes and embodies his dying words, breathes into them the breath of vitality, and they live when even the corporeal reality of the speaker has ceased to be. The Newspaper is the speaking gallery through which the Orator peals diffusely his thunder in the ear of ages, and thus though silent in the tomb, becomes the Mentor over the cradle of rising generations.

CHARLES THE FIRST AND HENRIETTA MARIA.

Carolus Henriettæ nuper sociata Mariæ
Quæ mare disjungit littora junxit Amor.

Where is this confused distich to be found? It seems to be an inscription under the portraits of the King and Queen.

Hawkshead, Sept. 7. D. B. H.

SCOTTISH IRON 'YETS' OR GATES.

The licence to Ogilvy of Inverquharity, to strengthen his house 'with ane Irne yet,' noticed at p. 62, of Current Notes, has a priority of date than there stated. Alexander Ogilvy named in the document, was living from 1434 to 1482, the licence has therefore reference to the seventh year of either king James the II. or III. if of the former, the year would be 1444, or of the latter, with greater probability 1467.

These iron gates, which superseded the *portecoulisse* of an earlier period were evidently from the tone of the licence, the usual security attached to the castles and mansions in Scotland in the fifteenth century.

W. E.

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ABERDEENSHIRE BENEFACTIONS.

Affixed to the kirk-yard wall of Foot Dee or Futtee, in Aberdeen, is the following record of the liberality of a descendant of the heroic Sir Robert Davidson, "provost of braif Aberdeen," who fell at the battle of Harlaw in 1411.

GEORGE DAVIDSONE ELDER BVRGES OF ABD.
BIGIT THIS DYK ON HIS OVIN EXPENSES, 1650.

Below are the arms of Davidson, a fess, three peons in chief, a stag lodged in base, and the initials G. D.

In Monteith's Theater of Mortality, and in all subsequent works in which this inscription has been noticed, the reading is erroneously rendered thus:

George Davidsone elder civis aberdonensis,
biggit thir church-yard dyke upon his own expenses.

George Davidson, proprietor of the lands of Pettens and Bogfairlie in Belhelvy, distinguished himself by other acts of munificence for the public good. Besides building the kirk-yard wall of Futtee, he erected and endowed the church of Newhills, built the bridge of Bruxburn, and endowed several schools, these benefactions being wholly in Aberdeenshire. He died a bachelor in 1663.

Brechin, Sept. 3. A. J.

CROFT'S MUSICA SACRA.

Lowndes in his Bibliographer's Manual, p. 511, to the notice of Dr. Croft's Musica Sacra, or Select Anthems in score, 1724, folio, appends this remark:—

A splendid edition published by subscription. The first work that was stamped on pewter plates, and in score. This work published anonymously, contains the words of Select Anthems used in the Chapel Royal, Westminster Abbey, St. Paul's, etc., with a Preface containing a short Account of our Church Music, and an Encomium on Tallis and Bird.

The bibliographer is here wholly in error. The work is engraved *not stamped on pewter plates*, the claim is only that of its being the first collection of Church music so produced—types having been previously used for that purpose. The Musica Sacra consists of Anthems, with the music in score, wholly composed by Dr. Croft; the reference therefore to the anonymously published words of Select Anthems, *without* the Music, attributed as editor to Dr. Croft, is wholly to a different work, thus entitled:—

Divine Harmony; or a New Collection of Select Anthems used at Her Majesty's Chappels Royal, Westminster Abbey, St. Pauls, Windsor, both Universities, Eaton, and most Cathedrals in Her Majesty's Dominions. Designed for the use of such as attend Choir Service, etc. Printed and sold by S. Keble, at the Turk's Head in Fleet Street, 1712, 8vo.

The Preface noticed by Lowndes, and the Encomium on Tallis and Bird, are prefixed to this volume, not to the Musica Sacra, 1724.

EDWARD F. RIMBAULT.

SPES ET FORTUNA VALETE.

The following monumental inscriptions are based upon the sentiments embodied in the old Greek epigram, recently noticed in Current Notes. The first is in the chancel of Mickleham church, Surrey.

Here lyeth buried under this stone the Body of John Stydolf, Esq. which deceased the 8th day of May, in the Yere of our Lord, a thousand five hundred seventy-six.

Inveni portum, spes et fortuna valete,
Nil mihi vobiscum, ludite nunc alios.
Quocumque ingrediritur, sequitur mors
Corporis umbram.

The other, is at Kingston-upon-Thames.

Lata locus mihi porta necis sic porta valeto:
Lata per angustam non placet ire viam.
Intravi angustam (si fas sit dicere) portam,
Porta vale, (fas sit dicere,) lata vale.
Inveni portum letum, dum lata per orbem
Non via nec firmum porta decere locum.

The foregoing are copied literatim.

Hawkshead, Sept. 5. D. B. H.

FREDERICK THE GREAT.

In Current Notes, 1854, p. 18, a former correspondent has forwarded some interesting particulars of the dispersion of Frederick the Great's scanty wardrobe, and as early Exhibition Bills, are generally deemed matters of curiosity, I enclose the following.

Oxford, Sept. 8. J. M. B.

THE Nobility, Gentry, and the Public in general, are hereby respectfully informed, that the THREE CELEBRATED FIGURES, (which are made in the original mould taken off the real face of the late

Illustrious KING of PRUSSIA,

Will be Sold by Auction,
By Mr. CHRISTIE,
On SATURDAY, the 19th instant, at two o'clock, at No. 4, Cockspur-street,

Together with the identical dresses he last wore.—Likewise his field bed-stead, sword, cane, etc.—All of which are authenticated by undoubted authority.

To be seen till the time of sale, as usual, at No. 4, Cockspur-street, bottom of the Hay-market.

Admittance One Shilling,
Cockspur-street, May 15, 1787.

PRIOR'S CHLOE.

On the fly leaf of a presentation copy in morocco of Prior's Poems, printed for Tonson, 1709, 8vo., inscribed to "Eliz. Rowney junior," are the following lines—

I read with pleasure what fond Prior says
In softest verse unto his fair Cloe's praise,
But know his Images far exceed what's true—
Such could be justly said of none but you.

E. NOEL.

ERRATA.—P. 53, col. 1, line 8 from foot, for SAIR read CAIR. l. 7, for SPEIR read SPAIR. P. 54, l. 1, for wall read well. P. 63, col. 1, l. 16 from foot, for pingi read jungi; l. 10, for adpingi read adjungi; and l. 9, for alius read aliis.

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WILLIS'S CURRENT NOTES.

No. LVIII.] "Takes note of what is done— By note, to give and to receive."—SHAKESPEARE. [OCTOBER, 1855.

NUREMBERG MASK FOR PUNISHMENT.

HAVING in previous numbers of Current Notes given several illustrations of the former uses of implements of punishment and torture, as applied to females under the appellation of Branks or Scold's-bridles; the following may possibly afford some interest, from its having been in the olden time chiefly employed for the correction of minor offences committed by men, by exciting ridicule against the wearer; and for such purpose was frequently placed on the heads of soldiers for breaches of discipline.

It is formed of bands of iron, which fold over the head and are fastened behind by a padlock. A pair of asses ears are placed on the sides, and spectacles attached to the face; a double plate closes over the mouth, and a whistle passes up the nostril, which, should the wearer attempt to speak, produces a loud sound. The mask is painted in flesh colour, the eyebrows and ears are shaded with dark grey, and a mouth is delineated upon the plate covering the lower part of the face.

During the last year it was obtained from the old castle at Nuremberg by Mr. Fairholt, and from him has passed to Lord Londesborough. It is engraved in the recently published sixth part of the Miscellanea Graphica, an admirably conducted work, devoted to the illustration of Lord Londesborough's Collection of Antiquities, and which the Editor would unequivocally yet respectfully commend to the reader's notice.

SCHOLA SALERNITANA.

Much interested with the various contributions to Current Notes on the question to whom the Schola Salernitana was really dedicated, I have been greatly pleased to find the subject, though medical, has been one of general interest. Some years since, I purchased for a mere trifle an old edition of the Aphorisms of Hippocrates, with comments on Galen, Heurnius, and Fuchsius, having bound in the same volume, an early manuscript translation of the Schola Salernitana, in which, on examination are some verses, which do not appear in any printed copy to which I have had access. I have the translation by the famous Dr. Philemon Holland, 1617, and a similar one dated 1609. I have also referred to Sir Alexander Croke's and to other editions. At this moment, the most interesting portion are the introductory lines, which in my opinion settles the question as to the "England's King," noticed immediately after, in the leading verse of the poem:

> This worke yclept the flowre of Medicine,
> Compilde at first in verses Leonine,
> By Iohn of Millaine, Doctor of Salerne;
> But by th' whole colledge as y^r great concerne
> Was dedicate to Robert heire o' the crowne
> Of England, (thogh Henry helde it as his own;)
> On his return from conquerde Palestine,
> Th' eleven hundredth yeare of X^t divine.

Dr. Friend, in his History of Medicine, states this work was compiled about the year 1100, and made so great a noise in that and succeeding ages as to be thought worthy the comments of Arnoldus de Villa Nova. After all, the ancients like the moderns worshipped the rising characters of the age, and it is therefore not at all improbable, that it was at first dedicated to EDWARD THE CONFESSOR, as he had the repute of admiring foreign in preference to native talent, and on every opportunity proved that partiality; but that after his death, when Robert the son of William the Conqueror, on his way from Palestine sought refuge in Salerno, it is natural to suppose that the eldest son of a powerful monarch, and one who had honoured their college by consulting the professors on the subject of his own ailments, would afford occasion for the dedicatory lines to him. This conjecture is further confirmed by the additional verses on Fistula, to which complaint it is said Duke Robert was then subject.

An imitation of this poem was written by Ægidius, archiater to Philip Augustus, at the close of the Twelfth century. This Ægidius was a Benedictine monk, and his subject, the Virtues of Medicines, and on Urines and Pulse, in hexameter verses without regard to syllables;

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he calls Galen and Constantine too prolix, and Philaretus too short.

In conclusion, I may state, the Translation of the Schola Salernitana contains ninety-seven verses, and is worthy a closer examination. The differences of this Manuscript when compared with the printed editions are numerous, and I am inclined to think, that it is a fuller copy of the original than any printed one; and if not too long I should like to see it printed in Current Notes, with all its peculiarities of style.

Manchester, Sept. 27. CHARLES CLAY, M.D.

EDWARD THE FIRST, THE "REX ANGLORUM."

After the lapse of so many ages, it is extremely difficult, or rather impossible to determine who was the Rex Anglorum noticed in John of Milan's curious medical work entitled Schola Salernitana. History is totally silent on the subject; to name therefore any particular king, as the patron of that once celebrated school, can only be a matter of conjecture.

In a former number of Current Notes, p. 60, I mentioned Edward the Confessor solely on the authority of two eminent and indefatigable antiquaries and historians, Muratori and Gibbon; but having now carefully considered the subject, I do not find any historical fact to favour either Muratori's conjecture, or Tiraboschi's assertion. The latter cites a manuscript which he appears never to have seen, stating actually, as he says, that the work in question was addressed to Robert the Second, Duke of Normandy—di fatto al Re Roberto indiritta. He does not quote directly from the manuscript, but from the Catal. Cod. MSS., Bibl. Regiæ Paris., Vol. IV. page 294, where he found the title—

6941. Salernitanæ Scholæ Versus ad Regem Robertum.

The compiler of the Catalogue was doubtless led into error by the romancing preface of Zacharie Dubois, or, Zacharias Sylvius, as he designates himself in the Paris edition of 1627. The statement also, that Guaimar, prince of Salerno, invited the Normans into Italy, is a pure fiction, as this prince's eyes were put out in 896. 'I Normanni,' *i.e.* the Danes and Norwegians had invaded Italy so early as the time of Charlemagne, about 812; but the descendants of Rollo and his followers, the Normans, properly so called, who with their swords made their way into Apulia and afterwards into Sicily, did not obtain any footing in Italy prior to 1008. Their history, and that of Tancred and his twelve sons, and especially of his third son, Robert Guiscard, is too long to be inserted here. Rollo himself was not settled in Normandy before the year 912.

Bossi, who in his elaborate and learned work, the Istoria d'Italia Antica e Moderna, printed in 19 volumes, 1819-23, 8vo., continually cites Muratori, Giannone, and Tiraboschi, and frequently notices the School of Salerno, makes no mention whatever of the words 'Versus ad Regem Robertum,' said to be seen *ipso facto* in the Paris Manuscript, but in Vol. XIV. lib. 4, cap. 28, §6., says the School of Salerno was already celebrated in the Tenth Century, and frequented by patients from France and Spain, although Tiraboschi doubts the fact; Bossi however in support of his assertion, refers to Vitalis, a writer of the Twelfth Century, who affirms that that school was established two centuries before his time. What follows will best appear in his own words, and will correct a former erroneous conjecture of mine.

Gratuita è pure l'asserzione del Tiraboschi, che quella scuola molto dovesse alle opere di Costantino Africano; come è assai dubbio il fatto, ammesso anche dal Giannone, che risvegliato fosse in quella città ed in que' popoli lo studio della medicina a cagione dei molti libri di quell' arte in quelle provincie recati dai Saraceni, etc. Della scuola Salernitana sono tuttora celebri i precetti per conservare la sanità, indirizzati al Re d'Inghilterra, o *forse* a Roberto di Normandia, pretendente a quella corona; e come già da me si accennò nel § 4. compilati furono que' precetti in versi da Maestro Giovanni da Milano, detto dottore egregio di medicina, come da un antico *codice* si raccoglie.

The circumstances mentioned in favour of Duke Robert's claim as the patron of the medical school of Salerno, are not supported by any recorded fact in History; on the contrary, they seem to point to King EDWARD THE FIRST, as the 'Rex Anglorum,' the intended Royal personage. Prince Edward embarked at Portsmouth, in May, 1270, and thence passed through France, Italy and Sicily, on his way to Palestine. On June 17, in the following year, he was wounded by an assassin, with a poisoned dagger, the venom of which was extracted by his wife, the Princess Eleanor, who, by sucking the wound effected a cure, which medicine could not effect. His father, King Henry the Third, died Nov. 16, 1272, and Edward though absent was soon after proclaimed King. In the spring of 1273, Edward, on his way homeward, landed in Sicily, where he was honourably received at the court of Charles the First, Earl of Anjou and Provence, and King of Naples and Sicily, and there first heard of his father, King Henry's death. After a short stay here, he was conducted by Charles to the Roman court, where, with his familiar friend, Pope Gregory the Tenth, King Edward the First spent some time, and thence passed into Burgundy. We next find him at the French Court, where he was received with distinguished honours by his cousin King Philip the Third, to whom Edward did homage for his hereditary lands, and received formal possession of them. Having visited other parts of France, he embarked for England, and landed at Dover, on August 2, 1274, and was crowned at Westminster, on the Sunday after the feast of the Assumption, being the 19th of that month in the same year.

In 1282, Pedro of Arragon, in right of his wife, having claimed the crown of Sicily, the dispute, it was agreed, Charles and he should determine by single combat, at Bordeaux, in the presence of King Edward the First, as Umpire; but on the day appointed,* and while

* Easter-day, 1282, the first bell at Vespers being the signal for the massacre. The Papists in this, and in that of St. Bartholomew, 1572, appear to have had no hesitation in appropriating the hour of the observance of their religious

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Charles awaited his arrival, Pedro seized upon the kingdom of Sicily, and perpetrated that horrible massacre of the French, men, women, and children, eternised in history as 'the Sicilian Vespers.' Shortly after, Charles Prince of Salerno, son of the King of Naples, was taken prisoner by Pedro, and closely confined till 1285, when he was ransomed by King Edward for the sum of thirty thousand silver marks; and became Charles the Second, King of Naples.

See Echard's History of England; Heylyn's Cosmography, Sicily and Naples; and Bossi, vol. XV. c. 11.

Hawkshead, Oct. 8. D. B. H.

The library of the recently deceased Duke of Genoa, consisting chiefly of works on Military Science, and among them more than four hundred volumes of Manuscripts, in the Italian and other languages, is by order of the Duchess, being made available for the use of the public, to whom the library is to be opened on January 1, 1856.

JACOBITE MEMENTOES.

David Lord Ogilby, afterwards fourth Earl of Airly, joined the Stuart cause at Edinburgh, in October, 1745, at the head of a regiment of six hundred men, principally his own friends and retainers from the County of Forfar. Lord Ogilby's regiment took an active part at the battle of Culloden, which proved so disastrous to the interest of the Chevalier, and Lady Ogilby equally as loyal as her husband accompanied him to the battle field, where she was taken prisoner and conducted to Edinburgh Castle, from which in the course of a few months she escaped. The silver drinking cup, and the sword worn by Lord Ogilby at Culloden, commemorative spoils of that bloody conflict, are now in the possession of Mr. James Dickson, Distributor of Stamps, at Kirriemuir. The cup bears the arms of Ogilby of Airly, and the sword has the following inscriptions in French and German:—

Si la Fortune me tourmente.
L' Esperance me contente.

Wer nicht lust hat zu Schönen pferds,
Ein blanckes Schweerdt,
Ein Schines Weib,
Hat kien Soldaten herts in Lieb.

The latter may be thus rendered—

Who has not pleasure in fine horses,
In a bright Sword,
And beautiful Woman,
Has no Soldier's heart in his body.

Brechin, Oct. 8. A. J.

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faith, as fitting opportunities for the perpetration of the most atrocious inhumanities.—Ed.

HORNBOOK OF THE OLDEN DAY.

——— Most venerable Code!
Learning's first cradle and its last abode.

Hornbooks are now so completely superseded by the Battledore, and the various forms of Reading made Easy, that they are rarely met with, and few persons believe that such was formerly the means adopted to teach the infantine ideas how to shoot. In manuscripts of the fourteenth and fifteenth Centuries, a nearly similar mode of disposition of the contents of the Horn-book may occasionally but rarely be met with; the alphabet being in all instances seen by the writer preceded by the +, hence the alphabet thus disposed was called "the Cris Cros," or Christ Cross Row.* Some writers state it was so designated because a cross was prefixed to the alphabet in the old primers; but as probably from a superstitious custom of writing the alphabet in the form of a +, by way of charm; a custom which has been solemnly practised by bishops in the consecration of churches.†

The Primer (Primarius, Lat.) was a small book of prayers in which children were taught to read, so named from the Romish book of Devotions, which King Henry VIII., in 1545, ordered to be printed in English, and "set furth by the Kinges Majestie and his Clergie, to be taught, lerned and red." This gave the name of

* On the introduction of printing, other and imposing forms of inducing children to learn were adopted by monkish instructors, as in the instance of the block printed sheet, entitled Propugnacula, seu Turris Sapientiæ; the Bulwark, or Tower of Knowledge. Such broadsides were doubtless in the fifteenth century in common use in monasteries and schools. The so named Propugnacula, has its appellation on the left upper corner, printed in the form of a Tower; the alphabet in capitals, ascends by way of moral sentences, thus the following is the last line but one on the foundation of the Tower—

A. Fundamentum Turris Sapientiæ et Humilitas que est Mater Virtutum.

On the turrets are the words, Innocencia, Puritas, Timor Dei, Caritas, Continencia and Virginitas. These sheets subsequently obtained the name of a. b. c.'s, and more recently under that title, various admonitory publications addressed to children of a larger growth emanated from the press. Among them—

An A. B. C. to the Christian congregation,
Or a patheway to the heavenly habitation;

a broadside to which the name of Thomas Knell is subscribed, with—Imprynted at London by Rycharde Kele. No date is attached, but Kele's last known dated production is of the year 1552.

Quite in accordance with the dictum of Dr. Watts,—

A verse may catch him who a sermon flies;

admonitory rhymes, called ballads or ballates, were also similarly so named, and in 1557, John Wallye or Waley in Foster-lane, and Mistress Toye, had licence from the Stationers' Company to print a ballad of "the a. b. c. of a preste called Huegh Sturmey;" and another entitled "the Aged Man's a. b. c."

† Picart's Religious Ceremonies, vol. I. p. 131.

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the Primer to elementary guides of a similar purport with the Hornbook.

From Christ Cross Row, probably for shorter pronunciation, it became popularly the Cross Row.* Robert Wyer was the printer of a poetical production, in seven line stanzas, entitled—The Mayden's Crosse Rowe, ending with Finis qd. Robert Wyer; a termination which probably implied Wyer was not only the printer but also the author. In 1569, Thomas Colwell had lycense for the pryntinge of a Newe Yeres Gyfte, or a New Christe-crosse Roo, called Purge the old Lavyn that yt may be Newe doo.†

Heywood in his Six Hundred of Epigrammes, 1562, 4to., has one "of the letter H," in which he asserts—

> H is worst among letters in the Crosse-row.‡

Shakespeare in his Richard the Third, 1597, Act 1, sc. 1, makes Clarence complain to Gloucester, because his name is George; the King

> — Hearkens after prophecies and dreams,
> And from the cross-row plucks the letter G;
> And says, a wizard told him that by G
> His issue disinherited should be.

Florio defines the word "*Centurúla*, a childes horne-booke hanging at his girdle." This should be good authority, for Shakespeare in his Love's Labour Lost, 1598, has in Holofernes characterised Florio, and in Act V. sc. 1, makes Moth assert to Armado—"he teaches boys the horn-book." The French *La Croix par Dieu*, Cotgrave defines as "the Christs-crosse-rowe, or horne-booke wherein a child learnes it."

Ben Jonson in allusion to the horn-book, makes Corvino, in his Volpone, 1605, while referring to the alleged infidelities of Celia towards her husband, point to his head, and exclaim—

> Here
> The letters may be read, through the horn,
> That make the story perfect.
>
> Act IV. sc. 2.

The wire, stick or straw, that served to point to the letters which the child learning the alphabet was required to name, was called "a fescue;" and on early marked dials the figure XII or noon, was supplied by a cross; to this there is a humourous allusion in the Puritan, 1607—

> Fall to your business roundly; the fescue of the dial is upon the Christ-cross of noon.

Decker's Gull's Horn-book, 1609, was a satirical guide or rather censure of the fashionable follies of the Town.

Peacham, in his Worth of a Penny, states—

> For a penny you may buy the hardest book in the World, and which at some time or other hath posed the greatest Clerks in the World; viz., a Horn-book—the making up of which book employeth above thirty Trades.

A Mr. T. Playtes issued a prospectus of a Horn-book for the Remembrance of the Signs of Salvation, in Twelve volumes, 8vo., with Three hundred and Sixty-Five thousand references, or one thousand for every day in the year!

Locke in his Thoughts upon Education, printed in 1693, speaks of the ordinary road of the hornbook and primer; and in most of the shop-lists of the chap-book publishers at this period, they are enumerated for the hawkers, or flying-stationers, with Bibles, Testaments, Concordances, spelling books, primers, horn-books; writing-paper, paper books, and marriage certificates on parchment stamped.

Shenstone, born in 1714, in his delightfully quaint poem entitled 'The Schoolmistress,' commemorates the venerable preceptress of the dame school, near Hales Owen in Shropshire, in which as a child he was taught the rudiments of the horn-book—

> Lo! now with state, she utters her command,
> Eftsoons the urchins to their tasks repair;
> Their books of stature small they take in hand
> Which with pellucid horn secured are,
> To save from finger wet the letters fair.

The alphabet on a square piece of gingerbread, formerly among the articles sold at Fun's Saturnalia, Bartholomew Fair, appears to have been commonly in use more than a century and a half since. Prior, in his *Alma*, notices

> To Master John the English maid,
> A horn-book gives, of gingerbread;
> And that the child may learn the better,
> As he can name, he eats the letter.*

The Catalogue of the British Museum Library describes a "Horn-book the Alphabet, Syllabarum, Lord's Prayer, etc., *written* in black letter of the type and orthography employed in the first half of the sixteenth century. Press mark 828 a 55." This description is very questionable. In Halliwell's Notices of Fugitive Tracts, printed for the Percy Society, he describes a

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* Johnson in explanation says, the first line is the cross-row, so named because a cross is placed at the beginning, to show that the end of learning is piety. Grose, who fattened on the joooseries of antiquarianism, has recorded a somewhat similar definition. An Irishman explaining the reason why the alphabet is called the Criss-cross Row, said it was because Christ's cross was prefixed at the beginning and end of it. Olio, 1798, p. 195.

† Kemble might have adduced this among his authorities for the pronouncing ache, a pain, as the letter H.

‡ The Horn-book is depicted in paintings by continental artists in the sixteenth Century. In one, painted by Bartolommeo Schidoni born in 1560, and who died in 1616; known as the Horn-book, and formerly in the Ashburnham Gallery, the girl holds the horn-book with the handle upwards, possibly her task was ended.. In another painted by Crespi, and known as the School-mistress, the matron has the horn-book placed before the child, resting on her knee, and with her finger points to the letter she requires to be named.

* Canto II. Works, Edit. 1721, vol. ii. p. 64.

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horn-book of the assumed date of 1570 ?, with a woodcut representation, pp. 30-31.

In the Museum of Thomas Bateman, Esq., of Youlgrave, Derbyshire, is a horn-book, discovered in the wall of an old house at Middleton, in March 1828. On the front, printed on paper, is the alphabet, etc., as shown in the woodcut—

affixed to a thin piece of oak with a short handle, and protected "to save from finger wet the letters fair," by a piece of transparent horn, secured by small tacks. An equestrian figure of King Charles the First, with the crown of martyrdom, embossed on leather constitutes the back, and when first found, a narrow strip of thin brass was attached to the edge of the horn.

It was probably a Royalist Memorial disseminated soon after the decapitation of that Monarch, January 30, 1649. The initials T. H. were possibly placed there in compliment to Sir Thomas Herbert, a devoted servant of King Charles the First.

The woodcut illustrations are of the same size with the original horn-book.

Mr. Westwood at a meeting of the Archæological Institute, June 1, 1849, exhibited three horn-books. One of the time of Charles the First; another with a figure of Charles the Second, and the third, an "abece" of later date, not covered with horn but varnished.* Two of these horn-books were again exhibited at a meeting of the Archæological Institute, in the Museum of the Taylor Gallery, at Oxford, in the following year. They were there understood to belong to the collection of Sir Thomas Phillips, of Middle Hill, Broadway, Worcestershire.

* Archæological Institute Journal, Vol. VI., p. 404.

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In the Illustrated London News, Nov. 16, 1850, is also a representation of a horn-book of the last century, stated to have been then "lately found in the old stock of a bookseller at Peterborough."

The horn-book was not always printed on paper, and attached to a thin piece of oak; they were at times printed on the horn, or the face of the printed paper glued or pasted to the back of the horn to be read through it.

Why the horn-book, a single leaf, should bear the appellation of a book has at times been questioned, but it once decided a cause when the late Lord Erskine was at the bar. The Court doubted the propriety of calling a printed sheet a book, when it could not be established by fact. "Yes, my Lord," replied Erskine as counsel, "by the common horn-book."

THE BIOGRAPHER OF CAMOENS.

John Adamson, the third son of Cuthbert Adamson,* Lieut. R.N., by his second wife Mary, daughter of John Huthwaite, Esq., of Seaton Delaval, was born in High Street, Gateshead, in the house now occupied as the Fulwell Lime Office, on Thursday, Sept. 13, 1787. In early life he was sent to Lisbon on a mercantile course, which he subsequently abandoned, and on returning was articled to an attorney at Newcastle-upon-Tyne. His literary turn of mind appears while in Portugal to have diverted him from the pursuit of trade to that admiration and appreciation of Portuguese literature, which in later years was in his labours successfully developed. His first publication in 1808, duod., was a translation of the Tragedy of Nicola Luiz, entitled Dona Ignez de Castro; with some Remarks on her History. It was printed at Newcastle, and was favourably received.

In 1811, his legal attainments obtained for him the permanent appointment of Under Sheriff of Newcastle, this he retained till the passing of the Municipal Reform Bill in 1836, rendered that office no longer tenable. In 1811, he became a Member of the Literary and Philosophical Society in that town, and in 1825, accepted the office of Honorary Secretary, which he held till his decease. How well his endeavours and purposes were disposed towards the progress of that institution is evidenced by the extent and excellency of its library in its several departments.

The Society of Antiquaries of Newcastle-upon-Tyne was established Feb. 11, 1813, and Mr. Adamson, who had laboured successfully in its constitution, became their Treasurer and Secretary, and to their published Transactions entitled Archæologia Æliana, he was a frequent contributor. He was also a Member of the London Society of Antiquaries, and among other papers in their Archæologia, was the author of a paper illustrative of the Stycas and their varieties, discovered in a bronze vessel at Hexham, in Northumberland. Unable to appropriate sufficient time from the hours his other avocations demanded, he was assisted by the late Trotter Brockett, junior; the result of their co-operation was a lucid paper on a very difficult subject, greatly redounding to their credit. Mr. Adamson was also a Fellow of the Linnæan Society; a corresponding member of the Royal Academy of Science, Lisbon; a member of the Royal Society of Literature, and of various other distinguished societies at home and abroad.

That portion of his literary labours which will perpetuate his name, is his Memoirs of the Life and Writings of Luis de Camoens, printed in 1820, in 2 vols. In his acknowledgments to friends, he notices in particular those specially due to "Mrs. Cockle who obligingly versified his prose translations of those pieces which bear her initial." To this lady he seems to have paid the utmost deference, and to have spoken with great diffidence of his labours on that work. Mrs. Cockle's copy of the book, on large paper, is before the writer, and has prefixed a long and interesting letter to her, from Mr. Adamson, in reference to her co-operation, and the topics of the day.

DEAR MADAM,—I send you herewith the second and third chapters of my Life of Camoens, to which I can add nothing having consulted every authority. I have detained the first and second on account of some new matter. It is very kind of you to take the trouble to look over the MS., there are many errors I am afraid in it, not being much accustomed to composition above what is usual in an attorney's office. I feel extremely diffident on the occasion, and therefore beg you will alter any sentence or enlarge on any passage you think you can amend, for all which I shall feel grateful. The other chapters you shall have, and between us I hope we shall be able to make the work acceptable. I am sure it will be correct, and that very much research has been made and pains taken to render it so. I will consult some of my literary friends in London about it, for I am almost sick of the idea of publishing it here, there are so many trifling publications coming out and have appeared, this is *entre nous*. I shall go to London about the 8th of next month, and hope this time to get to Paris. You must come for a few days before I go, that we may consult, and I must work hard this month.

The work was published in London by Messrs. Longmans, and has long been, in the language of Paternoster Row,—out of print. It was ably and most favourably reviewed by Southey, in the Quarterly Review, for May 1822.

Disposed towards collections of Natural History, he formed an extensive one of shells and fossils; of the former, in elucidation of its objects, and for conveying information to others, he published in 1823, the result

* The Adamson Family were in the sixteenth century considerable landowners in the County of Durham. The wills of many of them are deposited in the registry of Durham, and prove them to have been substantial yeomen. The earliest will, dated in 1582, is that of Margaret Adamson, widow, of Eldon, in which neighbourhood they would seem chiefly to have been settled. Surtees states that a great portion of the Redworth estate, as well as a part of the Whitworth property was acquired by purchase from the Adamsons.

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of his inquiries and observations in a work, entitled Conchological Tables; this too has long since been disseminated, and copies are now not obtainable. The collection was a few years subsequently disposed of in London, as from the frequency of importations from almost unknown portions of the globe by scientific and well-informed naval commanders, what specimens in that department of science were once rarities, were rapidly becoming common and greatly reduced in value, a shell that at one time was not procurable for less than ten guineas, was from these causes in many instances estimated as dear at ten shillings; hence, to arrest further loss, he availed himself of an offer made to him for its purchase; he sold it, and presented his fossils to the Museum of the Natural History Society of Newcastle.

In 1836, Mr. Adamson printed privately Bibliotheca Lusitania, a Catalogue of his collections in Portuguese Literature, this he presented to friends, and for years latterly, being without a copy, has often complained of his inability to obtain one. Subsequently, in the years 1842 and 1846, he printed privately Lusitania Illustrata: Illustrations of the Traditions and Minstrelsy of Portugal. The translations were by Mr. Adamson, but the versified form in which they appear was by his valued friend the Rev. R. C. Coxe, Vicar of Newcastle-upon-Tyne.

On the morning of Monday, April 16, 1849, an oak beam within the chimney of Mr. Adamson's library, at his residence in Westgate Street, ignited and caused the entire destruction of his books, manuscripts, and choice collections on local and other antiquities. The whole was insured, but he was not disposed to press matters with the Insurance Office, and he arranged with them to accept twelve hundred pounds, a sum less than half of the cost, to say nothing of his rarities in Portuguese literature which had been presented to him by the Portuguese and Prussian governments, and various distinguished individuals: all were consumed.

The late Mr. Quillinan having at his death left in MS. a translation of the first Five Books of Camoens' Lusiad, which his daughters were desirous of publishing to add to their father's previous literary distinction, Mr. Adamson induced Mr. Moxon to publish it, but on finding that a loss of fifty pounds on the printing charges was unliquidated by a deficiency in the sale, he at once paid that sum, to preclude any anxiety in their minds.

Independently of his business as a solicitor, Mr. Adamson was Secretary of the Newcastle and Carlisle Railway Company, and also held other important situations, to all of which he rendered satisfactory attention; but the year 1855 appears to have been one of great personal infirmity and pain. In a letter to the writer, dated June 12, expressive of his desire to obtain certain desiderata in Portuguese literature to replace the loss occasioned by the fire, he expresses a fore-telling of what too soon happened—

Having been sadly afflicted with the severest fit of gout I ever experienced, which has annoyed me for upwards of four months, and under which I am still suffering, and almost crippled, I have been setting my things in order; and making a Catalogue of several curious and rare books which escaped the fire that consumed my Library.

He recovered sufficiently to effect his long-desired visit to the metropolis, and on Sept. 12th he called on the writer, and observed,—"I have long wished to have a day with you, to-morrow is my birth-day, when I shall complete my sixty-eighth year, and I am determined you, my friend here, the Manager of the Newcastle Railway, and myself shall have an agreeable day to-morrow at the Crystal Palace." He would hear of no excuse, no avoidance of the pleasure that he had promised for himself, but insisted on the writer's being with him, early in the morning to breakfast, and start in good purpose to Sydenham. While there he seemed to experience considerable pain in the chest, which he appeared vainly to suppress. He admitted he felt great pain, but wished no one to observe it. At dinner, on wishing him many happier returns of the day, he thanked the writer for these kindly expressed wishes, but observed, he "had no desire to see another, and perhaps," said he, "you will also think as I do, that I have lived long enough, when I can see around me three-and-twenty grand-children." We parted, not without silent forebodings that his pains were more acute than he allowed them to appear; and he returned home on the morrow. On the evening of the 24th he became seriously ill, and he expired on Thursday, the 27th ult., at his house, No. 9, Victoria Terrace, Jesmond Road, Newcastle.

Long, very long, may his Memory be revered!

FOUNDATION STONE OF BLENHEIM PALACE.

In a common-place book of the late William Upcott, in my possession, is the following extract from some contemporary Diary, of the year 1705.

Woodstock, June 19. Yesterday being Monday, about six o'clock in the evening, was laid the first stone of the Duke of Marlborough's house, by Mr. Vanbrugge, and then seven Gentlemen gave it a stroke with a hammer, and each of them threw down a guinea. Sir Thomas Wheate was the first, Dr. Bouchel the second, Mr. Vanbrugge the third, I know not the rest. There were several sorts of musicke, three morris-dances, one of young fellows, one of maidens, and one of old beldames. There were about a hundred buckets, bowls and pans filled with wine, punch, cakes and ales. From my Lord's house, all went to the Town-hall, where plenty of sack, claret, cakes, etc., were prepared for the gentry and better sort; and under the Cross, eight barrels of ale, with abundance of cakes, were placed for the common people.

The stone laid by Mr. Vanbrugge was eight square, finely polished, about eighteen inches over, and upon it inlaid in pewter were these words:—

IN MEMORY OF
THE
BATTEL OF BLENHEIM,
JUNE 16, 1705.
ANNA REGINA.

The battle of Blenheim was fought August 3, 1704.

EDWARD F. RIMBAULT.

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GRANT OF TOWN ARMS TO IPSWICH.

The accession of Queen Elizabeth as a Protestant monarch was a source of much gladness to the people of England, and in that particular no town displayed more loyalty than that of Ipswich. The Queen, conscious of their good feeling, visited them on more than one occasion, and the charters which had been confirmed to them by King Edward the Sixth, July 8, 1548, she again confirmed by an inspeximus dated at Westminster, Sept. 23, 1560. In 1561, some notice of the Queen's purpose to again visit the town having been announced, assessors were named on June 10, in that year, to assess all the inhabitants to the charges of the Queen's entertainment on her next coming, and all who did not pay their assessments were to be disfranchised. At the close of July, the Queen was at Colchester, and went thence to Ipswich, and was entertained there from Wednesday, August 6, till the following Sunday. The amount of each day's charges are thus recorded—

Wednesday . . .	108	9	8½
Thursday	104	14	3
Friday	100	3	9½
Saturday	108	10	6½
Sunday	134	9	4
	556	7	6½

This sum may be said to have been solely expended on the festivities of that occasion. The poor were scarcely remembered, and the entry of Elemosina, or dole, is only four shillings!

The governing authorities of the town, having obtained a confirmation of their charters and privileges, appear to have thought of their armorial honours, and required from William Harvey,* then Clarenceux, a patent, which was granted in the following terms:—

To all and singular as well Kings Heralds and Officers of Armes as Nobles, Gentlemen, and others which these presents shall see or hear, William Hervye Esquire otherwise named Clarencieux principal Heralde and Kinge of Armes of the Southe East and West parties of this Realme of Englande sendeth our comendacions and greeting; Forasmuch as auncyentlye from the beginninge the renowne of aunciente Cytes and Towns corporat hath ben comended to the Worlde by sundrye Signs and Tokens in shelds called Armes which are none other things than demonstracions of the good desert and lawdable art and costomes of the inhabitants of the same, Among the which I the sayde Clarencieulx, Kinge of Armes have at this present specially noted the right worshipful and well disposed persons the Bayliffe and Burgesses of the Town of Ypswiche who hath well and worshipfully guided and behaved themselves in all humble obedience towards theyr prince and countrye from the beginning, so that they by theyr severe orders and couragious proceedings have rather augmented the estate and comen wealth of theyr sayd towne than otherways decayed the same, whereby they have well merited and deserved to be in all places of Honour and Worship aceepted and receyved, and to have, use and beare suche signes and tokens in shelds called Armes, as shall be mete and convenyent for a further declaration of their comendable proceedings herein. And whereas at this present John Gardyner and Jeffrey Gylbert bayliffs of the sayde Towne of Ypswiche beinge uncertaine of the auncient armes belonging to theyr said Towne and Corporacion and not willing to do any thing preiudiciall to anye manner of person or persons hath instantly requyred me the saide Clarencieulx Kinge of Armes to make a searche in the register and recordes of myne offiyce and to assigne unto them theyr right auncient armes, Whereupon considering theyr request so iuste and reasonable I have accordlye made searche in my sayde registers and records, and have founde the antiquitye thereof so that I could not without theyr greate preiudyce alter or change the same, but accordinge to my callynge in office ratifye and confirme theyr sayde auncient armes as followeth (that is to say) Partye par pale gules and azure, in the first a lyon rampant regardant gold armys and langues azure; in the second, thre demy botes of the third. And for a testimony and further encrease of theyr wourthyness I have granted and assigned unto them for an augmentacion of theyr sayde armes, healme and creaste two supporters, that is to say, upon the healme, a demy lyon golde supportinge a shyppe sable, on a wreath argent and sable manteled gules dobled argent; and for theyr supporters, two horses of the sea argent, commonly called Neptune's Horses maynde and fynned golde, supportinge the owlde and auncyent armes belonging to theyr Towne and Corporacion as more playnelye aperith depicted in this, which armes healme and creste with the two supporters I the sayde Clarencieulx Kinge of Armes by power and authoryte to myne office anexed and granted under the Great Seale of England have ratefyed and confirmed given and granted and by these presents do ratefy and confyrm give and graunte unto the said John Gardener and Jeffrey Gylbert at this present bayliffs of the sayde Towne of Ypswiche and to theyr successors for evermore by the name bayliffs burgesses and comonaltye, and the same armes healme and crest to use and beare and show in sheld and banners or bannar rowles standerd or standerds pennon or pennons pencell or pencells to theyr honour and wourshippe at theyr lybertye and pleasure without impediment lett or interrupcion of any person or persons. In Witness whereof I the sayde Clarencieulx Kinge of Armes have hercunto subscribed my name

* William Harvey, created Norroy by patent, dated Feb. 2, 1551, succeeded Thomas Hawley, Clarenceux, who died August 21, 1557. His being raised to that office is thus noticed:—"Nov. 21, 1557. The Queen (Mary) set a crown upon the head of Mr. Norroy, king-at-arms, and created him Clarenceux, with a cup of wine, at St. James's, her Grace's place." He died at Thame, in Oxfordshire, Feb. 27, 1567.

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and sealed the same with the seale of myne offiyce, and the seale of myne armes the xxij^{ad} daye of August in the yeare of our Lorde God 1561, and in the third yeare of the Reigne of our most dread Sovereigne Ladye Elizabeth by the Grace of God Queene of England Fraunce and Ireland, Defender of the Faith, etc.

W. Hervey als. Clarencieux,
King of Armes.

The original of this grant is now wholly unknown to the Corporation of Ipswich. For many years the Corporation papers were heedlessly thrown about the Council-chamber, no care was taken of them; and as all the townspeople had access to them, any person could take what he pleased. The original grant is believed to have been lost to the town many years since.

Lee-road, Blackheath, Oct. 7. J. J. H.

FLY-LEAF RHYMES.

On the fly-leaves of mathematical and other works, which passed from Nicholson's circulating library at Cambridge to the students in the several colleges, were frequently inscribed, in their leisure moments, many occasional witty allusions. The following have been noticed by the writer—

Robin o'Bobbin o' Bilbury Staines,
Than three score men has got more brains;
For three score men have been hang'd for theft,
While Robin o'Bobbin o'Bilbury's left.

Another, appears to have been written, possibly by some waggish pupil, on the botanical propensity of his tutor—

A little garden little Jowett made,
And fenced it with a little palisade:
Would you know the taste of little Jowett,
This little garden won't a little show it.

Joseph Jowett, LL.D., was Professor of Civil Law at Cambridge, where he died in November, 1813, in his sixty-third year. J. D.

PORTRAIT OF TOM D'URFEY.

Prefixed to the Pills to purge Melancholy, is a finely engraved portrait of D'Urfey, by Vertue, but it is a front face, the object being to divert the attention from the prominency of the Nasal organ. At Knowle House in Kent, is a painting of the Steward's room, with three persons, portraits of the Earl of Dorset's steward, his chaplain and D'Urfey, from this a Mezzotinto, a private plate was done, and in the Strawberry Hill Catalogue, p. 225, no. 81, is described as "a humourous print—a Toping Meeting of a Parson, a Burgher Master's Steward, and a Poet." Walpole so misrepresented the facts, though Cole, Add. MSS. Brit. Mus. 6391; has there recorded D'Urfey "never forgave the Earl of Dorset for having his picture done, as he was so ugly he never would sit for it." The writer of the Notes to the Effigies Poeticæ, observes in reference to this portrait—we never saw a human countenance which so entirely resembled a mask as this, and yet it is a strong resemblance of the author.

Edward F. Rimbault.

RUNDALE TENURE IN LANDS.

Can any Correspondent of Current Notes say what was the origin of the Rundale system of tenure in lands? The practice prevailed formerly in Yorkshire, and may do so still; the word balk, however, is well known in that county as implying a ridge of greensward left by the plough in ploughing, or by design by different occupancies in a common field.

Downpatrick, Oct. 3. J. A. Pilson.

SHAKESPEARE'S CHAIR.

The chairs of distinguished men have long been pictorially transmitted to after ages as objects of curiosity and interest. In reference to England's dramatic bard, every relic has been venerated with intense feeling, and since the asserted house of his birth at Stratford-upon-Avon has been visited as a shrine by those who have admired his transcendant genius, there has constantly been pointed out a particular chair as that which Shakespeare used. These chairs have, however, been fabricated from time to time to suit the exigency of demand, and the public have been grossly deceived. The Empress Catharine heard that 'Shakespeare's Chair' remained at Stratford-upon-Avon, she was determined to possess it, and accordingly directed Count Woronzow to secure it, even at the price of Five Hundred pounds.* It is almost nugatory to observe, the

* The Empress was a zealous collector, and cherished the memory of her predecessor the Czar Peter, with almost a frenzied veneration. She had read or had been informed, that while in London, when he landed from Deptford, at the Tower Stairs, there was a public-house in Great Tower Street, at which he used to stop and refresh himself, and that, in compliment to his visits there, the Czar's Head was

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object of her adoration passed to St. Petersburgh, and another chair was found to occupy its place. Whether it was the subject of the present illustration, is not a question—the drawing from which it is made is dated June 29, 1807, and it was purchased by some duped English nobleman, for a large amount, it is said two hundred pounds!

RIGHT OF WAY.—In many rural districts it is a popular opinion the passage of a corpse along a private road constitutes a right of way? I am unable to find any law bearing on the subject, and am anxious for some information on the subject, my own opinion being that the law would never sanction so serious a wrong as the above might prove in some cases, and which malice might so easily cause, since few men would commit the public indecency of staying a funeral procession and insist upon toll.

Llangollen, Oct. 1. G.

The opinion here expressed is a popular error, and I am not aware that any person has ever attempted to moot the question in a court of law. The owner of an estate, a few miles hence, has to my own knowledge refused to allow a corpse to be borne along a private way or road upon his land supposing that it would create a public right of way, although by the *owner's consent*, I once saw a corpse carried along the same road, being the *nearest way to the church*; possibly from some such reasons has arisen the error that it becomes thereby a public way.

Ipswich, Oct. 3. W. P. H.

The popular opinion is a delusion. Blackstone, vol. ii. p. 36, observes, "Right of way may be grounded on a special permission, as when the owner of the land grants to another a liberty of passing over his grounds to go to church, to market, or the like, in which case, the gift or grant is particular, and confined to the grantee alone." No right of way could arise, supposing permission to have been granted from necessity of the case, as that permission would cease with the necessity.

Lincoln's Inn, Oct. 8. H. S.

ANCIENT EPITAPHIAL RHYMES.

Our old poets formerly penned quaint acrostics for the most part in praise of the charms of some inexorably hard-hearted Chloe, or in place of sonnets on some scornful mistress's eyebrows, but as epitaphial encomiums they are rarely found. On the tomb of one Richard Swift, in the small parish church of Blakenham Magna, near Ipswich, is the following eulogium on one who lived in the early part of the seventeenth century, and was buried there. It is certainly very curious, and may serve to draw similar communications from others of your correspondents.

The lines are not particularly commendable for their conciseness or their correctness; and the word 'Epitaph' in the last line must, I apprehend, be a clerical error for 'Initials,' which, although it does not improve the sense of the sentence, helps us directly to its meaning.

Reader know that this narrow earthe,
Incloseth one whose name and worth
Can live when marble falls to dust:
Honor'd abroad for wise and just,
Aske the Russe and Sweden Theis
Report his prudence with their peace.
Deare when at Home, to his faith giv'n
Stedfast as earth, devout to Heav'n.
Wise merchant he some storms endured,
In the best porte his soul secured.
For feare thou should'st forget his name,
Tis the first Epitaph of Fame.

On a stone inserted in the chancel wall of St. Nicholas' Church, Ipswich, is another quaint inscription, a strange specimen of "an epitaph professional," seemingly composed by the bold mariner himself, by whom possibly directions were given in his will to ensure its due appearance in public. The rhyme is evidently spun out with considerable difficulty, and there is a taint of the familiarly blasphemous in its composition which I find generally among the monumental records of the sailors on this coast.

Though Boreas' blasts and Neptune's waves,
Have tost me to and fro;
Yet at last by God's desire
I harbour here below.
While here I at an anchor ride,
With many of our fleet;
Yet once again I shall set sail
Our Admiral Christ to meet.

Needham Market, Oct. 11. LINCOLN GREEN.

The epitaph in Current Notes, p. 64, from Llangollen Churchyard, is repeated with slight verbal alterations in Highgate Cemetery, with the subscription—The private sleeping apartment of Richard Hislop of Islington.

In Kensal Green Cemetery is the following—

Pain was my portion,
Physic was my faith,
Groans were my devotion,
Drugs did me no good.
Christ was my Physician,
Knew which way was best;
To ease me of my pain
He took my soul to rest.

In the crypt of Glasgow Cathedral, is this inscription—

Our life's a flying shadow—God's the pole,
The index pointing at him is our soul.
Death's the horizon, when our sun is set
Which will through Christ a resurrection get.

Lincoln's Inn, Oct. 14. J. L. R.

set up as a sign. Learning it was still there, she directed her ambassador Count Woronzow, to obtain the sign-board for her; but the Count, on application found that Boniface was simply a tenant, and in the disposition or removal of the sign-board he had not the slightest control; on applying to the owner of the house, there was no desire to part with the Czar's Head, till the Empress's representative proposed such terms as entirely quieted all argument, he proposed in lieu of the old sign, to replace it by a new one, paying all the charges, and a further sum of Five Hundred pounds. The old Czar's Head was soon shipped to St. Petersburgh.

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SIR R. ADAIR, THE ROLLIAD, AND THE ANTI-JACOBIN.

On the 3rd instant, at the advanced age of 92, died the Right Hon. Sir Robert Adair, K.C.B., leaving behind him the reputation of having by his ability in various embassies done the state some service. He likewise contributed to the history of his own time by the accounts of his embassies to Vienna and Constantinople.

Endued with no small amount of ability and vivacity, he lost no time on his introduction into public life, which took place at an early age under the patronage of his powerful relatives the noble houses of Bedford and Albemarle, and Mr. Fox, in bringing his talents to their service. Besides writing some spirited political pamphlets, he contributed to the "Political Eclogues" appended to the "Rolliad," the poetical piece entitled "Margaret Nicholson," in which "Mr. Wilkes and Lord Hawkesbury alternately congratulate each other on his Majesty's late happy escape." Its object was to insinuate that Pitt and his ministerial colleagues had, for their own purposes, elevated the attempt to assassinate the King into undue importance. It thus commences:

> The Session up; the India-Bench appeased,
> The Lansdownes satisfied, the Lowthers pleased,
> Each job despatched; the Treasury boys depart,
> As various fancy prompts each youthful heart.
> Pitt, in chaste kisses seeking virtuous joy,
> Begs Lady Chatham's blessing on her boy; etc.

His other contribution to this collection was entitled "The Song of Scrutina," written in the style of Ossian, and had reference to the famous "Scrutiny" after the Westminster Election in 1784, when Fox achieved a triumph over the Government candidates Lord Hood and Sir Cecil Wray. In this Scrutiny the Rolliad had its origin. The following is the commencement.

> Hark! 'tis the dismal sound that echoes on thy roofs, oh, Cornwall; Hail! double-face sage! Thou worthy son of the chair-borne Fletcher! The Great Council is met to fix the seats of the chosen chief; their voices resound in the gloomy Hall of Rufus like the roaring winds of the cavern. Loud were the cries for Rays, but thy voice, oh! Foxan rendered the walls like the torrent that gusheth from the mountain side. Cornwall leaped from his throne and screamed—the friends of Gwelfo hung their heads. How were the mighty fallen! Lift up thy face, Dundasso, like the brazen shield of thy chieftain! Thou art bold to confront disgrace, and shame is unknown to thy brow—but tender is the youth of thy Leader, who droopeth his head like a faded lily. Leave not Pitto in the day of defeat, when the Chiefs of the counties fly from him like the herd from the galled deer. The friends of Pitto are fled, etc.

Some years after, considerable attention was attracted to Mr. Adair by the accusation brought against him in Burke's famous pamphlet, entitled "Observations on the Conduct of the Minority," of having been sent by Fox in 1790 to St. Petersburgh, to counteract the measures of Pitt, who, in conjunction with Prussia and Holland, had prepared a powerful armament to compel the Empress Catherine to give up Ockzakow,* which she had unjustifiably seized. Though repeatedly contradicted, yet so late as April 1853, this "mission" was alluded to as a fact by Lord Malmesbury in the House of Lords, when it was authoritatively denied, with many encomiums on the character and abilities of Sir Robert Adair, by Lord Campbell. It was certainly believed at the time, and Pitt, in consequence, was urged, in vain, by the Duke of Richmond and others of the Government, to arrest Fox for High Treason. The Empress testified her gratitude to Fox on this occasion, (for Pitt was compelled to abandon his warlike measures,) by placing in her palace his Bust between those of Demosthenes and Cicero. This is alluded to in the "Anti-Jacobin," in the following lines, which have been attributed to the pens of Hookham Frere and George Ellis, but which James Boswell, the younger, on the authority of the nephew of the great statesman, states were written by Pitt.

Lines written by a Traveller at Czarco-zelo under the Bust of a certain Orator, once placed between those of Demosthenes and Cicero.

> The GRECIAN Orator of old,
> With scorn rejected PHILIP'S laws,
> Indignant spurn'd at foreign gold,
> And triumph'd in his country's cause.
>
> A foe to every wild extreme,
> 'Mid civil storms the Roman Sage
> Repress'd Ambition's frantic scheme,
> And check'd the madding people's rage.
>
> Their country's peace, and wealth and fame,
> With patriot zeal their labours sought,
> And Rome's or Athens' honoured name
> Inspired and govern'd every thought.
>
> Who now, in this presumptuous hour,
> Aspires to share the Athenian's praise?
> The advocate of foreign power,
> The Æschines of latter days.
>
> What chosen name to Tully's join'd,
> Is thus announced to distant climes?
> Behold to lasting shame consign'd,
> The Catiline of modern times.†

The following observations of Prior in his "Life of Burke" are not without interest at the present time.

"It seems to have escaped general notice that the misfortunes of Poland in her final partition may be, in some degree, attributed, however undesignedly on their part, to Mr. Fox and the Opposition, in the strong and unusual means made use of to thwart Mr. Pitt in the business of Ockzakow. They lay claim, it is true, to the merit of

* Ockzakow has now fallen into the possession of the Allies.

† The Court party delighted in stigmatizing Fox as the modern Catiline. "But the part which he took in parliament subsequent to 1793," says Sir N. Wraxall, in his Posthumous Memoirs, "and the eulogiums lavished by him on the French Revolution, soon changed the Empress's tone. She caused the bust to be removed; and when reproached with such a change in her conduct, she replied, *C'étoit Monsieur Fox de Quatre-vingt-onze* que j'ai placé dans mon cabinet."

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having prevented war on that occasion. But if war had then taken place with England for one act of violence comparatively trivial, Russia, in all probability, would not have ventured upon a second and still greater aggression, involving the existence of a nation, with the certainty of a second war. Nothing, after all, might have saved Poland from the combination then on foot against her; but it is certain that Mr. Pitt, from recent experience, had little encouragement to make the attempt."

In 1796, appeared "Part of a Letter from Robert Adair, Esq., to the Rt. Hon. C. J. Fox; occasioned by Mr. Burke's mention of Lord Keppel in a recent publication." This, which is by no means a contemptible composition, was intended as a vindication of the writer's uncle, Admiral Lord Keppel and Fox; with characteristic delineations of Sir G. Saville, the Marquis of Rockingham, Lord North, and Byng; on all of whom he passes great compliments. The "ANTI-JACOBIN," ever ready to attack Fox and his party, thus satirizes the author:

Or is it he,—the youth, whose daring soul
With *half a mission* sought the Frozen Pole;—
And then, returning from the unfinish'd work,
Wrote *half a letter*,—to demolish BURKE?
Studied Burke's manner,—aped his forms of speech;
Though when he strives his metaphors to reach,
One luckless slip his meaning overstrains,
And loads the blunderbuss with BEDFORD'S brains.

And again in the following "free translation, or rather perhaps imitation, of the twentieth Ode of the second Book of Horace," which, according to a memorandum of Canning's, was written by George Ellis.

A BIT OF AN ODE TO MR. FOX.

On grey goose quills sublime I'll soar*
To metaphors unreach'd before,
That scare the vulgar reader:
With style well form'd from BURKE'S best books—
From rules of grammar (e'en HORNE TOOKE'S)
A bold and free Seceder.

I whom, dear Fox, you condescend†
To call your "Honourable Friend,"
Shall live for everlasting:
That Stygian Gallery I'll quit,‡
Where printers crowd me, as I sit
Half dead with rage and fasting.

I feel! the growing down descends,§
Like goose-skin, to my finger's ends—
Each nail becomes a feather:
My cropp'd head waves with sudden plumes,‖
Which erst (like BEDFORD'S, or his groom's)
Unpowder'd braved the weather.

I mount, I mount into the sky,
"Sweet bird,"¶ to Petersburg I 'll fly;**
Or, if you bid, to Paris;
Fresh missions of the Fox and Goose
Successful Treaties may produce;
Though PITT in all miscarries.

Scotch, English, Irish Whigs shall read††
The Pamphlets, Letters, Odes I breed,
Charm'd with each bright endeavour:
Alarmists tremble at my strain,‡‡
E'en PITT, made candid by champaign,§§
Shall hail ADAIR "the clever."

Though criticism assail my name,
And luckless blunders blot my fame,‖‖
O! make no needless bustle;¶¶
As vain and idle it would be
To waste one pitying thought on me,
As to "unPLUMB a RUSSELL."***

He is again alluded to by the "ANTI-JACOBIN" in Rogero's song in the inimitable burlesque play, (written by Canning, Frere, Gifford, and Ellis) entitled "The Rovers."

There first for thee my passion grew,
Sweet! sweet Matilda Pottingen!
Thou wast the daughter of my tu—
—tor, law professor at the U—
—niversity of Gottingen—
—niversity of Gottingen.

These and similar attacks were, however, regarded by Mr. Adair as but fair retaliation for his own upon Pitt and his colleagues, and as he good-naturedly mentioned to the writer of the present sketch, who, when preparing a new edition of the "POETRY OF THE ANTI-JACOBIN," was kindly furnished by him with clues to many allusions in that witty work, "only gave him an importance to which his merits did not entitle him." These were however sufficiently great to induce his old antagonist, Canning, and successive ministers, to select him as Ambassador to various continental Courts, at all of which he acquitted himself so satisfactorily as to earn for him the dignity of knighthood, the title of K.C.B., and the highest diplomatic pension of 2000*l.* per annum.

C. EDMONDS.

The personalties of the late Mr. Henry Colburn, publisher, in Great Marlborough-street, have been sworn by his Executors as being under 37,000*l.*

---

* Non usitatâ nec tenui ferar
Pennâ biformis per liquidum æthera
Vates.

† ——— Non ego, quem vocas
Dilecte, Mæcenas, obibo,

‡ Nec Stygiâ cohibebor undâ.

§ Jamjam residunt cruribus asperæ
Pelles, et album mutor in alitem

‖ Superne, nascunturque leves
Per digitos humerosque plumæ.

¶ Visam gementis litora Bospori,
Syrteseque Gætulas, canorus
Ales,

** Hyperboreosque campos.

†† Me Colchus, et qui

‡‡ dissimulat metum.
* * * *
* * * me peritus
Discet Iber, Rhodanique

§§ potor.
Absint

‖‖ inani funere neniæ,

¶¶ Luctusque turpes et querimoniæ.

*** ——— sepulchri
Mitte supervacuos honores.

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WILLIS'S CURRENT NOTES.

No. LIX.] "Takes note of what is done— By note, to give and to receive."—SHAKESPEARE. [NOVEMBER, 1855.

MADRON WELL CHAPEL.

Deep buried in entangled brushwood and heath, about a mile and a half from Penzance in Cornwall, are the ruins of Madron Well chapel, which though a good example of the well chapel, and in repute at the time of the Civil War, it is but little known, or, in fact noticed.

Doubtless it cannot claim so high an antiquity as most of its fellow ruins, yet there are one or two points for which it should not be wholly passed by.

The well, not very long since superstitiously used for healing some disease, but now dry, is in the south-west corner, and contrary to the usual custom, the only entrance is on the north side, usually assigned to Satanic influence. Opposite to the door, are the remains of a window; a low seat, with a slight moulding runs nearly round the building. The altar, a fine smooth slab of granite, supported on three or four huge masses of the same stone; has on its face a square sink nine inches on each side, and about an inch deep. The altar is one foot, three inches high, five feet, seven inches long, and two feet, nine inches in width.

This is not, I believe, the largest of our Cornish Well chapels; the highest part of the ruined walls is not more than five feet; the thickness around the well is three feet, in other parts, two feet.

Qu. Are there any other instances of the entrance to these chapels being on the north side? And again, was the square cut in the altar-slab, intended for the socket of a cross?

Under the south side of the Chancel in the church at St. Michael's Mount, Cornwall, is a small dungeon, it opens down from a seat, and seems tolerably secure from discovery. There are legends of bones and a huge skull being found there, which perhaps we should receive cautiously; it struck me as having been most likely a priest's hiding-place. Was it so?

Torrington Square, Nov. 7. T. H. PATTISON.

WIGS. Why is it that Wigs once so generally worn, are now fallen into disuse?

Chippenham, Nov. 2. S. G.

Fashion effects much in these matters, added to which, these lines may afford some solution of the question—

In days of yore, wisdom and lore,
Were center'd in the Wig;
But now, since skull, of both is full,
The peruke's found too big!

BELL AND MONUMENTAL INSCRIPTIONS.

Mottoes on Bells are occasionally in Current Notes, but I do not recollect that you have given one that pleasantly expresses a quaint, but pious sentiment which I read some years since on one of the bells in the beautiful tower of Repton Church, Derbyshire,—

I sweetly toling men do call,
To taste on meats thatt feeds the soule.
JANE THACKER. 1622. GODFREY THACKER.

The following verse, on a mural tablet in the church of Leigh Delamere, Wiltshire, may be considered curious from the perpetuation of provincialisms so richly crowded into the third line.

Death in a very good old age,
Ended our weary pilgrim stage.
It 'twas to We a end of pain,
In hopes to enter life again.

The monument commemorates Alice, wife of John Browning, who died May 22, 1763, aged 72 years; and John Browning, her husband, who died April 7, 1764, aged 80 years. J. BARNARD DAVIS.

Shelton, Staffordshire, Nov. 16.

The Epitaph noticed in Current Notes, p. 82, as being in Kensal Green Cemetery, is also in the abbey churchyard of Great Malvern, with some words different, and the grammar betokening an older date.

For Epitaph Collectors, there is one in St. Philip's churchyard, Birmingham, which might be classed among the ludicrous. It is written, I should think, by an Irishman. I forget the first two lines, they are however a lament for his wife, and he concludes by thus apostrophising Death.

O Cruel Death! thou should'st have taken both, if either; which would have been much more pleasant to the survivor. M. J.

DR. JOHNSON justly observes: The business of life is to go *forward*, he who sees evil in *prospect*, meets it in his way: but he who catches it by retrospection, *turns back* to find it. That which is feared, may sometimes be avoided; but that which is regretted to-day, may be regretted to-morrow. We should, to be *useful*, decidedly condemn the indulgence of brooding over circumstances and events that thought cannot mend, because it unstrings the mind; and that once done, it is surprising with what rapidity all its peace unravels itself; and how much it loses of the power of judging rightly on the mixed condition of human affairs.

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VESPERO SICILIANO.

The massacre of the French, called Vespero Siciliano, did not take place on Easter-day, as stated in a note in Current Notes, p. 74, but, according to Giannone, on the Tuesday after—nel terzo giorno di Pasqua, March 31, 1282;* or, according to Muratori, on the Monday after—nel lunedì di Pasqua di Resurreziene, the 30th day of the said month and year; he, however, adds—scrivono altri, nel Martedì, the 31st of the said month.† Bossi assigns to it the last date, saying—nel giorno 31 di Marzo dell' anno 1282.‡

Bristol, November 9. F. S. DONATO.

A CHRIST CROSS RHYME.

Christ his Cross shall be my speed!
Teach me, Father John, to read;
That in Church, on Holy-day,
I may chant the psalm and pray.

Let me learn, that I may know,
What the shining windows show;
Where the lovely Lady stands,
With that bright Child in her hands.

Teach me letters, A, B, C;
Till that I shall able be,
Signs to know, and words to frame,
And to spell sweet Jesu's name.

Then dear Master will I look,
Day and night in that fair book,
Where the tales of Saints are told,
With their pictures all in gold.

Teach me, Father John, to say
Vesper-verse and matin-lay;
So when I to God shall plead,
Christ his Cross shall be my speed!

Morwenstow. R. S. HAWKER.

HORN BOOK.—The two horn books, erroneously noticed at p. 77., as belonging to Sir Thomas Phillipps, are the property of Mr. J. O. Westwood, who also possesses a third, more modern, like the old ones in general form and appearance, but with simply a marbled paper back. In reference to the earlier specimens, Mr. Westwood further intimates—

I have compared mine with the one in the possession of Thomas Longman, Esq., Paternoster-row, with which they agree in size, and almost in type; but his specimen has on the back only St. George and the Dragon, whereas mine have respectively the figure of the reigning monarch with his initials printed in gold on the back from a rude wood-block, thus enabling us to determine the precise date of the two specimens, as well as to afford an approximate date to that belonging to Mr. Longman, to which an incorrect period had been assigned.

* Storia de Napoli. Tomo III, Lib. xx., Cap. 5., p. 44.
† Annali d'Italia, Napoli, 1753, 4to., Tomo VII., p. 367.
‡ Storia d'Italia Antica e Moderna, Tomo XV., Lib. v., Cap. x., p. 289.

FASTRADANA, WIFE OF CHARLEMAGNE.

In the Illustrated London News, Nov. 10, p. 565, is a facsimile of a curious inscription to the memory of Fastradana, the third wife of Charlemagne, which I read thus—

Fastradana pia Caroli conjunx vocitata,
Cristo dilecta, jacet hoc sub marmore, anno
Septingentesimo nonagesimo quarto.
Quem numerum metro claudere musa vetat.
Rex pie. que gessit virgo, licet hic cineresit,
Spiritus heres sit patrie, que tristia nescit.

Some critics pronounce the last two lines to be nonsense; to me, the meaning is sufficiently clear—

O king of heaven, with respect to her deeds, although she turn to ashes here, may her soul be heir to that country, which knows no sorrow.

Virgo, de fœmina conjugata. Encomium Emmæ Reginæ, p. 172. *Du Cange.* Cinerescere, in cinerem redigi. Tertull. Apol., cap. 40. *Ibid.*

Hawkshead, Nov. 12. D. B. H.

The society of polished men, like smooth iron roads, renders the journey of life more easy and agreeable; but that of unpolished men, like rough roads, makes all its ruts and inequalities painfully felt.

Margaret, Countess of Blessington.

MONUMENTAL SCULPTURE AT FINHAVEN.

About a quarter of a mile eastward of the ruins of the Castle of Finhaven, on a rising ground at the junction of the rivers Lemno and Southesk, and at the foot of the famous vitrified fort, stood formerly the original parish church of Finhaven or Aikenhatt, in Forfarshire. It is supposed to have been dedicated to the Nine Maidens, whose festival is held on June 19, and the foundation appears to have been of a very early date, as it was rebuilt in 1380, and granted in free gift to the Cathedral of Brechin, by Sir Alexander Lindsay of Glenesk, father of the first Earl of Crawford. Tradition with its busy tongue, has hinted that Lindsay was induced to this bestowal on the church, in the hope of obtaining her propitiatory prayers for some rash acts committed by him, and that he imposed a further penance on himself by undertaking a pilgrimage to the Holy Land; certain it is, that while on his onward course thither he died 'apud insulam de Candey.'

The old church is mentioned in 1576, but being situated in a corner of the parish, a new church in a few years after appears to have been erected for greater convenience, at the village of Oathlaw, being near to the centre of the parochial bounds; and the old church demolished. It would seem to have been but a small building, having an aisle on the south side, and the floor paved with square glazed tiles of the three primary colours, red, blue, and yellow, similar to those used in the principal Cathedrals of the middle ages. The land

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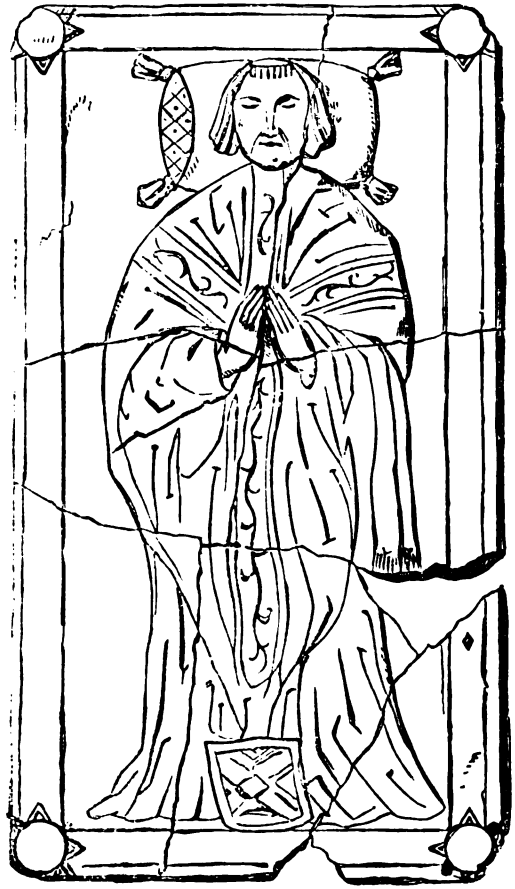
on which the church stood is now within the farm of Bogardo, and the immediate site of the church is staked out by a rustic railing. The holder of this farm in 1849, had the graveyard or old burying ground trenched, with a view of growing corn upon it, and during operations, the old tiled pavement of the church was discovered, and, also, two coffin slabs, one of which had entombed a man of arms; the other, one of the vicars of the parish. These monumental remains now lie within the railing, but no other vestige of the church is extant.

The first of these coffin covers, as here represented,

has the cross and sword incised, while the circular cross head decorated with the very unusual number of eight floriated points is executed in low relief. No example of this kind is described or figured in Boutell's Christian Monuments in England and Wales.* Of whom this mark of Christian remembrance was intended to commemorate, there is much perplexity of doubt—certainly it was not Sir Alexander Lindsay, or any of his descendants; he was buried where he died in the Isle of Candia, and none of his successors were interred at Finhaven till a comparatively late date. Lindsay's predecessors in the lordship of Finhaven are satisfactorily traced from the year 1250, when Cumyn, Earl of Buchan, then proprietor of the lands, and forester of the Royal Hunting Forest of Plater, within the boundary of which the lands and church of Finhaven were comprised, granted annually a certain surcharge out of them, to the monastery of Aberbrothoc. Philip, through whose boldness Robert the Bruce was enabled to capture the castle of Forfar from the English, was forester in 1308. Bruce's natural son, who fell at Dupplin, in 1332, held the same lands and office at the time of his death, and he was succeeded in them by Hew de Polayne, William Earl of Ross, and Sir David de Annand. This last was the immediate predecessor of Sir Alexander Lindsay, the rebuilder of the church.

To which, or, if to any of these earlier barons, the coffin lid pertains is alike matter of great uncertainty; the Annand family held possessions in the district for a longer period than any other, since they also possessed the lands of North Melgund in the adjoining parish of Aberlemno till 1542, when a female descendant sold them to Cardinal Beaton; but as this particular class of coffin slabs is ascribed to the fourteenth Century, it is possible, it may refer to either Philip the Forester, or to Sir David de Annand, as being the most likely of Sir Alexander Lindsay's predecessors who were buried at Finhaven.

The other slab found in the old burying ground at Finhaven, clearly indicates the status and character of the person it commemorates.



It is very rudely incised, and in much the same style of sculpture as the one at Cupar Angus, placed there in the year 1400, in memory of an old monk of that place. On the margin left blank in the woodcut, in old English characters commencing above the head of the figure, the following inscription remains—

HIC IACET HONOVRABILIS VIR DNS RECHERD' BR. . . VICARIVS DE FINHEVYN QVI OBIIT 2O DIE

* To the labours of this able reverend antiquary, the Editor gladly refers; his Monumental Brasses of England, 1849; and his Christian Monuments, embodying descriptions of Slabs devoid of Effigies, and Semi-effigial Monuments, 1854, should be found in every gentleman's library: they may now be secured, but the day is near at hand, when they will be no longer procurable.

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The stone has been much broken, and unfortunately that part containing the last letters of the surname is defaced and partly wanting, and what may be deemed singular, neither the month or year appear to have been chiselled to record his decease. The arms on the shield at the feet of the effigy appear to be a rude representation of those of the Bruce family, a conjecture based on an old monument to William Bruce of Earlshill at Leuchars, in Fifeshire, which has much the same arms, with a fleur de lis in chief for a difference. Possibly the vicar of Finhaven was a cadet of that ancient family, although, as from the following remarks it will be seen, I have failed to discover any one of that name as a prebendary of Finhaven.

The earliest recorded name of the parish priests of Finhaven, is that of John de Monte Alto, a cadet of a Norman family, who held the neighbouring lordship of Ferne, etc. He in 1379, was an attesting witness in the transfer of some contiguous lands, between his brother of Ferne and Sir Alexander Lindsay. John Knycht held the cure in 1435; and in 1474, John Lok was prebendary. In 1510, the office was held by Henry Quhyt (or White), who on the establishment of the College of Justice, in Scotland, in 1532, was one of its original members. According to Henry White's obitus, he died in June 1541, devising by his last will and testament, the revenues of certain properties towards the maintenance of a priest for saying masses for his soul, which were to be annually celebrated with lighted tapers, etc, on the Sabbath following the feast of All Saints, at the altar of St. Catherine, in the cathedral of Brechin. The names of subsequent prebendaries present nothing in elucidation of those of their predecessors, and in the absence of other confirmative evidence I am disposed to consider the slab with its effigy, as belonging to some vicar who officiated at Finhaven, in the intervening period between the time of Monte Alto and Knycht.

Brechin. A. J.

EARLY EDUCATION.—Choose l etimes the courses and vocations you mean your children should take, for then, they are most flexible; not regarding altogether the disposition of the children, as thinking they will take but to that to which they have a mind. It is true, that if the affection, or the aptness of the child be *extraordinary*, it would be wrong to cross it; but, generally, the precept will be found optimum elige; suave et facile illud faciet consuetudo—choose what is best, and custom will make it pleasant and easy.—*Bacon.*

COPERNICUS OPPOSED TO THE BIBLE.

LUTHER, in his Table Talk, notices—

I am now advertised that a new astrologer is risen who presumeth to prove that the earth moveth and goeth about—not the firmament; the sun and moon, not the stars—like as when one sitteth in a coach, or in a ship that is moved, thinketh he sitteth still and resteth; but the earth and trees do move and run themselves. Thus it goeth when we give up ourselves to our own foolish fancies and conceits. This fool (Copernicus) will turn the whole art of astronomy upside down; but, the Scripture showeth and teacheth another lesson, when Joshua commanded the sun to stand still, and not the earth.

HISTORY OF REYNARD THE FOX.

Goëthe's German version of the long celebrated and widely known fable or story of Reynard the Fox having been rendered popularly familiar by Mr. Arnold's translation, the general acceptance with which it has been welcomed, has induced the following remarks as illustrative of its history.

Enquiries of no common difficulty have occupied the attention of many erudite and learned men, and the origin of the story of Reynard the Fox, seems to be unearthed amid the fragrancy of Oriental literature; in the Anvár-i Suhailí, or the Lights of Canopus, the Persian version of the Fables of Pilpay; the original compilation of which was in Sanskrit, by Vishnu Sharman, whom, Sir William Jones asserts, we ridiculously call Pilpay. The author, or the work, appears however to have been named Bidpai, and possibly explains the cause of the misnomer. In the Sanskrit, or Persian, instead of the Fox, the Jackall is the hero of the tale, and the humour of the story is nearly evaporated by making the said hero a good and virtuous beast, instead of a bad and hypocritical one.

Whence or whatever may be the source of this fable or story, it certainly in its outline contains the germ of the extant History of Reynard the Fox; the second part of that history being in fact simply a skilfully diversified repetition of the first; both parts containing particulars of Reynard's disgrace, and subsequent pardon and favour.

Many opinions have been entertained and expressed as to the intention and purport of the story of Reynard the Fox; it is clearly a general satire upon all persons and things, and upon the clergy in particular, hence possibly its adoption and commendation by Luther. Grimm considers that in the earlier versions no genuine satire was intended, that is, so far as satire upon then existing persons or contemporary things. As an instance, he holds that the story of the Wolf's becoming a monk, had not originally a satirical allusion to the monks, but is a perversion arising from his being described as *grey*, and hence *old*, and in consequence called *grey coat*, etc. In the meaning of the names borne by the principal characters in the poem, Grimm observes these appellations are of three kinds—firstly, Animal names having a meaning in themselves, unlike names of men. Secondly, Proper names of men, given to animals on account of their meaning. Thirdly, Similar names given to animals with reference to some Historical Personages; though, as he says, it is not easy to distinguish between the second and third of these classes. These names have been appropriated to personages historically known, and have even been adopted with modifications by writers of

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eminence, but these adaptations have generally exploded by reference to the chronology of the periods in which these persons supposed to be so personified existed. Grimm's opinions are notwithstanding entitled to much respect, as it must be confessed he has succeeded in satisfactorily disposing of various theories which have at times been advanced in elucidation of the allegorical meaning of the poem

Till Grimm took up the subject it was universally believed the Low German or Saxon poem, *Reynke de Vos*, printed at Lübeck, in 1498, in quarto, was the original story, while it was even then a diversified opinion whether the authorship rested with Heinreck von Alckmer,* or Nicholaus Baumann, writers who were said, or supposed to have lived at the close of the fifteenth or commencement of the sixteenth century; but this was an erroneous acceptation, the manuscript of a much earlier Flemish version, attributed to the middle of the thirteenth century, or earlier, was purchased by the Belgian Government, at the sale of Mr. Heber's library. The author of this Flemish version is said to have been named Willem die Madock (or Matoc), or Willem van Uterhoven. From this, a version in prose and verse was printed in quarto, by Gheraet Leeu at Gouda, in 1479; Caxton translated this volume and printed it in 1481, in one of the chapels attached to Westminster Abbey. Leeu's edition of *Die Historie van Reynaert de Vos* was again printed at Delft in Holland, in 1485, and amid the facilities proffered by the extension of the art of printing, translations in most of the continental tongues became disseminated, and created a generally extended ramification of the Reynardine fables. They are subsequently found in all languages, and editions of multitudinous places and dates—no story was more popular, it diverted childhood, pleased if it did not instruct those of maturer years, and was the amusement and solace of greatly advanced age.

Fashion and the quest of novelty during the eighteenth century seem to have caused a partial forgetfulness of Reynard by the generality of readers, till it was awakened by the pictorial display of stuffed animals sent by Hermann Ploucquet of Wurtemberg, to the memorable Exhibition in Hyde Park, in 1851, when several of the groups were in positions conformably to Kaulbach's Illustrations to Goëthe's poem of *Reincke Fuchs*. Admirable in themselves, they induced a more general attention to the story, and the several versions of it; to satisfy which, various publications have emanated, and elicited the certainty of the public desire to obtain a popular version, and one that should be deemed an ornament in the library. Mr. Arnold's translation is wholly based on Goëthe's poetical recital adopting the usual heroic couplet as the most familiar representative of the hexameters of his original, and in all respects is fully such as is required by the reading public; while the engravings from the designs of Mr. Joseph Wolf, are pre-eminently distinguished for their admirable excellence of artistic skill, and the generally forcible illustrations they render to the unequivocally broad Hudibrastic humour of the work.

* Alkmer was the author of the version printed in 1498, from its rarity long almost unknown. It was reprinted at Rostock, in 1517, without name of Editor or Printer. There were three subsequent editions, printed at the same place in 1522, 1539, and 1543, all in quarto, the former of these was edited by Baumann, and while the Lubeck edition was undiscovered, Baumann was by many held as the writer.

SCHOLA SALERNITANA.

The authority of Muratori, and of Gibbon, to prove who was the King of England to whom the verses of the Schola Salernitana were dedicated, having been more than once quoted, it may not be amiss to place before the readers of Current Notes who have taken an interest in the discussion, the words of these two celebrated authors, in order that they may of themselves judge of the credibility which their opinions invests the side to which they are really inclined. Muratori's words are—

Nel Secolo XI., la Città di Salerno singolarmente fiorì per l'Arte della Medicina, e abbondò d'uomini molto rinomati in essa: del che fa tuttavia testimonianza il Libro intitolato *La Scuola Salernitana*, che alcuni credono dedicato, circa l'anno 1099, a Roberto, figlio di Guglielmo Primo, Re d'Inghilterra; ma altri più probabilmente a Edoardo Re d'essa Inghilterra, prima dell' anno 1066; giacchè la dedica del Libro il chiama Angliæ Regem. Fors'egli ricercò il parere di quei medici per conservare la Sanità; giacchè sì grande era il credito di essa Città per la Medicina, che anche uomini di alto affare passavano in essa per isperanza di guarire i loro Mali.†

Gibbon's words, which are of similar import, may be thus quoted—

Salerno was enriched by the practice, the lessons, and the writings of Constantine, an African Christian, the pupil of Avicenna. The School of Medicine long slept at the name of a university; but her precepts are abridged in a string of aphorisms, bound together in the Leonine verses, or Latin rhymes of the twelfth century. Muratori carries their antiquity above the year 1066, that of the death of Edward the Confessor, the Rex Anglorum to whom they were addressed.*

Bristol, November 9. F. S. DONATO.

KNIPTON.—What is the etymology of the word Knipton, the name of a village on the river Devon, in Leicestershire. It was anciently written Gniptone, or Cnypton.

Knipton, Nov. 20. W. FLETCHER.

* Dissertazioni sopra le Antichità Italiane; Opera Postuma in Roma, 1755, 8vo., Tomo II., Dissert. 44.

† Decline of the Roman Empire, edit. 1825, vol. VII., p. 139.

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THE BRONZE GALLEY AT SEBASTOPOL.

On the hill to the right of Fort Nicholas, which projects out into the harbour, as seen from the western heights of Sebastopol, towers prominently a majestic monumental trophy, surmounted by a bronze galley of elegant form and elaborate enrichment. Upon the entry of the allies, many were the conflicting assertions made respecting its purpose; by some it was heedlessly said to have been commemorative of the Empress Catherine; by others that it was a symbolic emblem of Sebastopol. The position of this magnificent structure was doubtless intended to serve for more than its apparent intention, and the following observations, forwarded by a respected correspondent, seem to proffer conjectures in aid of a very satisfactory elucidation.

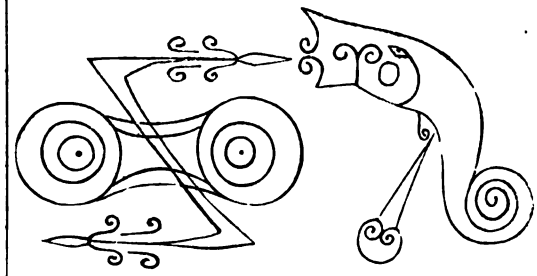
The bronze galley of Sebastopol is in all likelihood the Labarum of the Eastern Empire. Its origin was this. The Ark of Noah, that supernatural abode wherein wood, couched upon water, accomplished the rescue of our race, was the elected Symbol in the early Ages of the Visible Church; the place of safe sojourn for man, the exile upon Earth! Thus, the actual and the emblem shape of the Ark, graphic or graven, was that of the ancient vessel of every land, double prowed, to glide every way as the church would move; and crescent-formed, the Image of the Moon in her youth, that mystic Lady of the Sea! So was traced on Egyptian walls, the galley of Ogyges; and so in their marbles was shown the antique vessel of the Phœnicians and the Grecks, until the boat of Gennesaret took up and delivered onward the symbolic form to signify the Nave or the Church of the Apostles, on every shore and sea. Therefore, it was, that when Constantine framed his supernatural banner, he pourtrayed thereon a Crescent-ship lifted on high upon the stock and transome of a Cross, and underneath he wrote the legendary Promise of Victory from God, in such a sign—IN HOC, VINCE—the starry words he saw in dreams of night.

The word Labarum is a name of very harassed import among learned men, but the nearest approach to its origin appears to be traceable in the dialect of Armenia, and around Mount Ararat, where the vessel of Noah stood still. There, they to this day call the Ark "Baris," and possibly some Eastern prefix or change may constitute the total name. Be this as it may, we know that Constantine did lift the Labarum; that his Arkite Ensign was so called, and that it was a Church-crested Cross. What is more probable than that the Czar with his semi-Scythian, semi-Oriental trust in Imagery may have built that brazen galley to frown along the Western Sea, and to become, alas, the treacherous Labarum of his fatal war.

Morwenstow, Nov. 1. R. S. HAWKER.

INSCRIPTION ON A ROCK IN GALLOWAY.

I send the enclosed drawing of an Inscription on a rock in Anwoth parish, in Galloway, N.B., in the hope some of your Antiquarian correspondents may be able to give a solution of it. The characters are neatly and exactly executed, and are admitted by all who have seen them to be very ancient—



and though they seem to belong to Scotland, they are found in various places in this country, as at Keilor, Arbroath, and elsewhere, which shows they had a signification which was generally understood at the time they were chisell'd on the hoary rocks on which they remain as a puzzle and wonder to all who behold them.

Should any of your numerous readers be able to give a satisfactory explication of these characters, it will, I am sure, create much gratification to many in this part of the kingdom, and in particular to

Twynholm, Nov. 1. J. M.

FREDERICK THE GREAT AND TOTTLEBEN.

Considerable interest is at this moment attached in reference to the ancestry of General Tottleben, the able defender of Sebastopol by his masterly application of means for repelling the invincibility of the Allies. The following letter from Frederick the Great, addressed to the Grand Bailiff and the Burgomasters of Antwerp, in interest of one of his officers, Colonel Tottleben, appears to relate to the General's grandfather(?), who would seem to have been a Prussian. The whole is a love affair, sufficiently romantic in its commencement, but gradually involving the parties in an unpleasant situation. Colonel Tottleben had carried off the ward of some rich burgomaster of Amsterdam, who had designed her and her fortune for one of his own family. The Colonel is pursued and taken at Weimar, and every means used to bring him to destruction; he is incarcerated and tried for the offence, and would, without a defence, have been condemned, if some friend had not furnished him the means of procuring legal assistance, by which his case is

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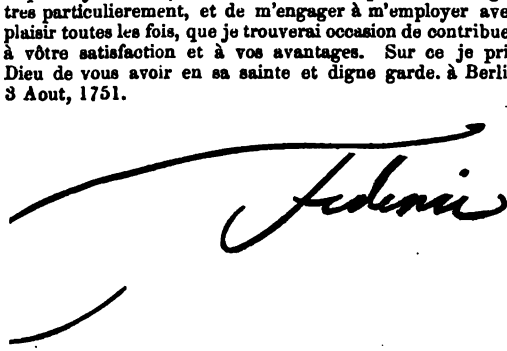
placed in its true light. It is shewn that the young lady, who was an orphan born in the East Indies, had been encloistered without receiving the education proper to her station, and treated harshly because she would not receive the husband proposed for her. The monarch enters into the detail of the case, and asserts that the Burgomasters unjustly charge Tottleben with having obtained the protection of his ministers by corruption, for that he was recommended to his notice by the same friend who had furnished him with the means of defence; and that after having investigated the original papers of the process, the King offered to become the mediator between the Colonel and the guardians of his wife, and to be trustee for the assurance of the whole principal of her fortune against all accidents; thinking that the young people had already been too much persecuted for an affair which has happened a thousand times without the same stir having been made.

MESSIEURS,—J'ai recu la lettre que vous m'avez ecrite en date du 23 Juillet passé, pour me prevenir contre le Colonel de Tottleben, et pour l'accuser de rechercher ma protection par des corruptions et par d' autres voyes illicites. Vous alleguez en preuve une de ses lettres, que vous avez interceptée, et ou il remercie son Correspondant, de l'avoir mis en etat par ses avances de vaincre ses ennemis à Weimar, et de se procurer un acces salutaire à Berlin. Trouvez bon, que je vous dise, que je n'y saurois voir la noirceur, que vous pretendez y trouver. Vous avez fait poursuivre le Colonel de Tottleben jusqu'à Weimar, et vous l'avez fait encoffrer comme un criminel, pour une affaire, qui s'est pratiquée mille fois parmi vous, sans que vous vous soyez jamais avisés d'en faire tant de bruit, et de pousser les choses à des semblables extremités. Obligé donc de se defendre, le pouvoit il sans argent, tandisque vos commis en repandoient à pleines mains pour le ruiner? Sorti ensuite victorieux de l'accusation, que vous aviez intentée contre lui, par le secours d'un ami, qui a bien voulu risquer quelques avances, pour lui faire soutenir les fraix de la prison et de la procedure, faute de quoi, il n'auroit jamais pû ni se justifier, ni se rendre ici, n'est il pas naturel, et dans l'ordre, qu'il en marque sa reconnoissance à son bienfaiteur et qu'il avouë, que c'est à ses secours, qu'il est redevable de sa victoire à Weimar, et du bon accueil qu'il a trouvé à Berlin. Car quant aux corruptions, dont vous le chargez d'avoir voulû user auprès de mes ministres, je suis bien aise de vous avertir, que ceuxci n'entrent absolument pour rien dans l'affaire du dit Colonel, et que ce n'est ni par leur canal, ni sur leur rapports, que j'en ai pris connoissance, mais que cet officier s'etant addressé immediatement à moi pour demander ma protection, je ne la lui ai accordée, qu'apres, qu'il ni eut mis devant les yeux les pieces originales du procès de Weimar. C'est là que j'ai compris clairement, qu'il n'est question dans cette affaire, ni de rapt, ni d'enlevement, comme il vous plait de le qualifier, et que tout ce qu'on peut reprocher au Colonel de Tottleben, c'est d'avoir sauvé une orfeline etrangere, qui l'en avoit solicité elle même et qui s'etoit jettée de pleingré entre ses mains, pour se soustraire, elle et son bien, à la cupidité de ses Tuteurs, qui l'avoient sequestrée du commerce du monde, et comme encloitrée, sans lui donner meme une education convenable à son etat uniquement pour s'accommoder de ses richesses, en la donnant à quelcun de leur Famille, pour lequel elle avoit une aversion insurmontable. S'il l'a epousée ensuite, cela s'est fait de son libre consentement, et avec toutes les formalités, qui rendent le marriage valide en tout païs du monde. L'unique defaut qu'on pourroit y objecter, c'est celui du consentement des Tuteurs: Mais outre que selon vos propres loix, ce consentement n'est pas d'une necessité absoluë, et que les Tuteurs ne peuvent pas le refuser, à moins d'alleguer des raisons tres graves, contre la personne de l'epoux, il est à observer, que les deux epoux sont tout a fait estrangeres à vôtre egard, que l'epouse etant née aux Indes, ne s'est jamais fait inscrire au nombre de vos habitans, que si vous l'avez considerée, comme sujette de votre ville, cette sujettion n'a eté que temporaire, et n'a pu avoir de force, que durant le tems, qu'elle y a demeuré, et que ce lien cesse naturellement dés qu'elle transporte d'ailleurs son domicile l'administration de ces biens par la chambre des orfelins ne l'attachant pas plus à vos loix, que tant d'autres etrangers, qui ont du bien dans votre banque, et dans vos autres fonds publics. Supposé neantmoins, que vous croyiez avoir des raisons, pour obliger les deux Epoux à se conformer à vos loix, ils ne seront pas difficulté de s'y soumettre, et comme ils m'ont representé, que le credit de leur partie, dont la superiorité ne s'est manifesté que trop dans toute la procedure, les empechoit de comparoitre personnellement, et que par la meme raison aucun Avocat ni Procureur n'osoit se charger, de leurs interets, c'est sur leurs instances, que j'ai chargé et autorisé mon Intendant des Domaines le Sr. Douglas de faire toutes les demarches, que vos ùs et coutumes exigent pour legaliser le mariage en question, aussi bien que de convenir avec vous, en y interposant même mon nom, s'il le faut, de toutes les precautions, que vous jugerez necessaires, par rapport au bien de la femme du Colonel de Tottleben, de maniere que son Capital lui reste assuré contre toutes sortes d'evenements. Comme cet arrangement satisfait et remedie à toutes les objections, qu'on a faites jusqu'ici contre le marriage en question, je me promets de vôtre equité, que vous vous y preterez avec plaisir, et que vous rendrez prompte et impartiale justice aux deux Epoux, qui n'ont que trop souffert jusqu' ici par les persecutions de leur partie. Vous augmenterez par là la reputation de sagesse, et d'integrité, que vous vous etes acquis à juste titre, et vous ne laisserez pas de m'obliger tres particulierement, et de m'engager à m'employer avec plaisir toutes les fois, que je trouverai occasion de contribuer à vôtre satisfaction et à vos avantages. Sur ce je prie Dieu de vous avoir en sa sainte et digne garde. à Berlin 3 Aout, 1751.



Subsequently, as Count Tottleben, he is mentioned frequently in the history of the wars of that period; and appears to have entered into the Russian service. A portrait before the writer is designated, Le Comte de Totleben, General d'Armée au service de S.M.I. de Russie, etc.

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SONNET ON LOSS OF LIBRARY.

Shortly after the unfortunate accident, the destruction of his Library, mentioned in the notice of the Biographer of Camoens, in Current Notes, p. 79., Mr. Adamson sent to me the following sonnet, in which, while lamenting his loss, he exhibits his happy disposition to find something consolatory in the most adverse circumstances.

ON THE DESTRUCTION OF MY BOOKS BY FIRE.

Farewell, Companions of each passing year
Which o'er my head has roll'd. Ye cannot feel
The pangs which o'er my broken spirit steal;
Ashes are ye, while I indulge a tear.
To you I look'd in sad affliction's hour,
When illness press'd, in you I sought relief,
And oft have felt th' influence of your pow'r,
Assuaging sickness or consoling grief.
'Tis solace to me that in earlier time,
When my eyes feasted on your various lore,
The dire calamity was kept in store,
And the blow struck when I was past my prime.
'Twas willed by Him who judges what is fit—
'Twere impious to repine, 'tis duty to submit.

April 27, 1849. JOHN ADAMSON.

I take the opportunity of adding that Mr. Adamson's acquirements as a numismatist were very extensive, whether measured by his acquaintance with ancient coins, or by his collections of them. His account of the Anglo-Saxon Stycas found at Hexham, Archæologia, 1834, vol. XXV., pp. 279-310; and vol. XXVI., pp. 346-348, contains representations of about two thousand of these interesting relics of bygone ages.

Caermarthen, Nov. 9. GWILYM GLAN TYWI.

THUNDER STORMS ON GREAT DEATHS.

Can such things be,
And overcome us, like a summer-cloud,
Without our special wonder?

Quoniam non est nobis colluctatio adversus carnem et sanguinem, sed adversus Principates et Potestates, adversus Mundi Rectores tenebrarum harum, contra Spiritualia Nequitiæ, in Celestibus.—*Ephes.* ch. vi. v. 12.

When in 1658, the Protector Cromwell lay a dying, there came on a mad and ruthless storm suddenly. Cataracts of rain beat upon roof and wall, lightning fell in floods, fierce thunder rolled around the palace where he groaned, and trees, the growth of ages were struck down as by a blow. "Behold!" said his Friends, "the rush of Archangels to marshal into Paradise my Lord's illustrious soul!" "Mark!" said his Enemies, "how the Demons of the air battle for the mastery of his spirit, and assemble to grasp it, when it glides away!" Thus wrote Waller—

We must resign! Heaven his great soul will claim,
In storms as loud as his Immortal Fame,
His dying breath, his last sighs shake our Isle
And Trees uncut fall for his Funeral Pile!
Around his palace their broad roots are tost
Into the air—thus Romulus was lost.

* * * *

He is not dead, he breathes the air
In lands beyond the deep,
Some distant sea girt Island, where
Harsh men the Hero keep.

Long generations! There is a bleak grim guarded Island of the main; a lonely rock, but vast, girded and imprisoned by the solitary sea. The hour is at hand, and the doom. The captive Emperor Napoleon must die. A sudden and supernatural tempest roars along the deep, lightnings rush, thunder boomed and crashed afar off and nigh; the voices of those who watched by that awful couch could hardly be heard; but in the pauses of that storm, there came ever and anon from the throat of the dying, the shout of battle, and the signals of the old command. At length, as his spirit passed away, and as though it rushed to meet the unseen armies of the air, his voice sounded like a Trumpet, TETE D'ARMÉE! TO THE FRONT, he said, and thus, Napoleon died.

* * * *

And move
In hearts all rocky once, the late remorse of Love.

Long years! long years! The sinews of Old England that strove so fiercely in the Belgian field are summer dust! There is joy aloud in France! Shouts in the Gallic City, for the Daughter of English Kings leans on the arm of the Frank caressingly. Amid these multitudes, the corpse of Napoleon the Exile, returned to triumphant rest, rules them from his dust as from a Throne. His descendant, the avenger of his race; he who wears his very name, he and none other, must lead the Lady of England to stand in homage at the tomb of his ancestor. They pause at the threshold of that sepulchre, an Emperor and a Queen! Hearken! the sound as of angry waters gathers in the sky; once more lightnings leap, thunder cleaves the air like the charge of demon battalions. Is it the sympathy, or the wrath of invisible armies? The gratulation, or the trouble of the conscious dead?

In the notice of the Queen's recent visit to the tomb of the Emperor Napoleon, it is stated—

The weather, which looked very theatening during the progress of the review, fortunately continued fair, until it had terminated; but then, the rain descended in torrents, and it was in the middle of a thunder-storm, that the Emperer took his guests to the Hospital of the Invalides, there to visit the tomb of the First Napoleon.

Morwenstow. R. S. HAWKER.

The German motto, in Current Notes, page 75, col. 1, should have been printed thus—

Wer nicht Lust hat zu schönen Pferds,
Ein blankes Schwerdt,
Ein schoenes Weib,
Hat kein Soldatenherz im Leib.

NOTICE TO CORRESPONDENTS.

The Editor has, from want of space, been compelled to omit several most interesting articles, which will appear next month.

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WILLIS'S CURRENT NOTES.

No. LX.] "Takes note of what is done—
By note, to give and to receive."—SHAKESPEARE. [DECEMBER, 1855.

THE DOOM-WELL OF ST. MADRON.

"Plunge thy right hand in St. Madron's spring!
If true to its troth be the palm you bring;
But if a false sigil thy fingers bear,
Lay them the rather on the burning share."

Loud laughed King Arthur when as he heard
That solemn Friar, and his boding word:
And blithely he sware, as a king he may,
"We tryst for St. Madron's at break of day!"

"Now horse and hattock, both but and ben,"*
Was the cry at Laud's, with Tintadgel men;
And forth they pricked upon Roughtor† side
As goodly a raid as a King could ride.

Proud Guenever rode like a Queen of the land,
With page and with squire at her bridle hand;
And the twice six Knights of the Stony Ring,
They girded and guarded their Cornish King.

Then they halted their steeds at St. Madron's cell,
And they stood by the Priest at the cloister'd well—
"Now off with your gauntlets," King Arthur he cried,
"And glory or shame for our Tamar-side!"

'Twere sooth to sing how Sir Gawain smiled,
When he grasp'd the waters so soft and mild;
How Sir Launcelot dash'd the glistening spray,
O'er the rugged beard of the rough Sir Kay.

Sir Bevis he touched, and he found no fear;
'Twas a benitee stoup to Sir Belvidere.
How the fountain flash'd o'er King Arthur's Queen,
Say, Cornish Dames, for ye guess the scene.

"Now rede me my riddle, Sir Mordred, I pray,
My kinsman, my ancient, my bien-aimé;
Now rede me my riddle, and rede it aright,
Art thou trait'rous Knave, or my trusty Knight?"

He plunged his right arm in the Judgment-Well,
It bubbled and boiled like a cauldron of hell!
He drew, and he lifted his quivering limb,
"Ha! Sir Judas! how Madron had sodden him!"

Now, let Uter Pendragon do what he can,
Still the Tamar river will run as it ran;
Let King and let Kaisar be fond or be fell,
Ye may harowe their troth in St. Madron's Well.

Morwenstow. R. S. HAWKER.

* The old phrase for butlery and hall.

† Sounded Rowtor, the o open as in brow.

MADRON WELL.

In Current Notes, p. 85, Mr. Pattison says the Madron Well near Penzance "was in repute at the time of the Civil War." The following testimony to this fact, by no less a distinguished person, than the pious Bishop Hall, the bishop of the diocese in which that well is situated, may interest your readers. In his Treatise on the Invisible World, Book I., Sect. viii., he says—

> The trade that we have with good spirits is not now driven by the eye, but is like to themselves, spiritual; yet not so but that even in bodily occasions we have many times insensible helps from them in such manner, as that, by the effects, we can boldly say, Here hath been an Angel, though we saw him not. Of this kind was that no less than miraculous cure, which at St. Maderne's (S. Maternus) in Cornwall, was wrought upon a poor cripple, on John Trelille; whereof besides the attestations of many hundreds of the neighbours, I took a strict and personal examination in that last visitation (at Whitsuntide) which I either did or shall hold. This man, that for sixteen years together was fain to walk upon his hands, by reason of the close contraction of the sinews of his limbs, was, upon three monitions in his dream, to wash in that well, suddenly so restored to his limbs, that I saw him able both to walk and to get his own maintenance. I found here was neither art nor collusion; the thing done, the Author invisible.

The visitation to which Bishop Hall refers was in 1641, just before his removal to Norwich.

Brampford Speke, Dec. 3. G. C. GORHAM.

On the opinions and questions propounded by Mr. Pattison, in reference to Madron Well, I will make some remarks. Few of these structures have been more frequently described: none of the County and Local historians omit making mention of it, and many either transcribe or allude to the poem written by Bishop Hall, entitled "The Great Mysterie of Godlinesse," describing "the miraculous cure of the poore cripple," through the agency of its waters. It was probably erected at a very early date, and when the Roundhead zealots, Ceeley and Shrubshall, now more than two hundred years since, destroyed this and other similar buildings, the state in which they left it, continues apparently much the same to this day. I am inclined to think that the appellation of "the holy" well may be in this instance a misnomer, however sacred it may have been as a baptistery, which it was undoubtedly; and that the real Madron Well will be found about a gunshot N. W. of the baptistery, on the same moor. The excavation in the S. W. angle of the building would seem to have been used as a font, the water

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being supplied from the running stream above— the waste water being carried off by a gutter along the western side in the interior, that is still remaining.

This excavation, it is not unlikely, may have been filled with water at the will of the officiating priest, and in that superstitious age, recourse may have been had to some sleight of hand; as in the interior of the building every drop of water, in the summer, dries up; but, in the winter, there is great difficulty in entering it, from its being then completely flooded. The stream which supplies the water is conducted by an artificial channel to the town of Penzance, and was at one time, for that purpose, the only source.

The stone benches are in a comparatively perfect state; but that the large granite slab now at the east end, was really an altar-stone. has been doubted; I am, however, from its resemblance to a stone which lies within the ruins of a small baptistery near the once celebrated Holy Well, at the Gurnard's Head in Zennor, disposed to think that it was an altar stone. The cavity in this stone is too shallow to have received the shaft of a cross, but possibly, as it has been supposed, the offerings of the piously devout were therein deposited.

With regard to the northern position of the door, I would refer Mr. Pattison to Parc-au-Chapel, near Cape Cornwall, in the parish of St. Just, where in like manner the door faces the north; and whatever may be the Satanic influences attributed to this quarter, they appear to have had no deference from the people, for, to this day, the old building at Madron is visited by persons with weak eyes, who, like the devotees of old, having faith in the efficacy of the water, pass its threshold to wash their eyes, and then place their votive rags on the bushes around and within. The washing doubtless does them good, cleanliness being the chief agent with eyes which otherwise would never be washed.

When the Chapel of the Mount was constructed, there can be no doubt the reputed dungeon was made at the same time; it has hitherto been considered as a vault, and may have received the body of a priest; but no reason is apparent why a priest should conceal himself there, at a time when the priesthood were dominant. Several other hypotheses have obtained currency— Pomeroys having of himself bled to death there; the incarceration of some state prisoners, and other circumstances, all of which are fully related in the histories of this interesting old place.

Exon, Dec. 8. H. A. C.

Robert Bunyan, Esq. the last male descendant in a direct line from JOHN BUNYAN, the author of the celebrated allegory, "The Pilgrim's Progress," first printed in 1678; died on Nov. 27 last, at his residence, Grecian Place, Lincoln, aged 80.

The library of Dr. Routh, President of Magdalen College, Oxford, comprising more than twenty thousand volumes, bequeathed by him to the University Library, Durham, has now reached its destination.

SARDINIAN MOTTO F. E. R. T., EXPLAINED.

The earliest occurrence of the initials F. E. R. T. on the coins of Savoy, appears to be on those of Amadeus VII., Count of Savoy, 1383-91. See the work by D. Promis, entitled Monete dei Reali di Savoiæ, Torino, 1841, 4to. vol. ii., pl. v. fig. 4. The earliest specimen in the British Museum illustrative of this fact, is of Amadeus VIII., Count of Savoy, 1391, and what the letters F. E. R. T., were intended to imply has long been a *questio vexata*.

On the occasion of the visit of Victor Emanuel, King of Sardinia, to Guildhall, on Tuesday, the 4th inst. to receive the congratulatory address of the Lord Mayor and Citizens of London, the throne, overshadowed by a cleverly designed canopy supported by gilded Caryatides, is described as standing on a dais, raised four steps high, and covered with rich blue velvet, having embroidered upon it, in the manner of the Imperial Bee in France, the Sardinian knot, and the initials F. E. R. T. supposed to imply—

FORTITVDO EJVS RHODIVM TENVIT.

This interpretation, which is M. Pericaud's, refers to the part taken by Savoy, in the succour of Rhodes, in 1523, but as before that event these letters were common to the Princes of that illustrious house, some other definition seems to be required. On the reverse of one of the gold coins of Victor Amadeus I., 1630-37, are four loveknots, placed in the form of a cross, in the centre of which is the shield of Savoy. They are alternate with four groups of hands interlaced, encircled by the legend—

FŒDERE ET RELIGIONE TENEMVR.

Supplying a definite and satisfactory explanation of the meaning of the letters F. E. R. T., so long and so frequently a matter of dispute.

KNIGHT'S FEE AND KNIGHT'S SERVICE.

Rummaging lately over some old deeds, I have been puzzled to make out what is implied by a Knight's Fee, and by Knight's service. I however give the sentences in which they occur—

Robert Fitzralph gave the manor to be held by the fourth part of a knight's fee.

William Lord Ross died seized of half a quarter of a knight's fee of the king in capite.

——Stonesby died seized of the manor held by the king, as of his Honor of Leicester, by knight's service.

And if yourself, or any reader of Current Notes, could explain the matter, I should feel much obliged.

December 7. A. J. A.

A knight's fee anciently denoted so much inheritance as was sufficient to maintain a knight.

Knight service was an ancient tenure, by which several lands in this realm were held of the king, so that it drew after it Homage, etc., but this and all other tenures were abolished 12 Car. II., cap. 24.

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EARLY EDITIONS OF AMADIS DE GAUL.

SIR,—The uncertain notices which are found in Brunet, respecting the earlier editions of this celebrated romance, have induced me to offer you some particulars of the following editions which are in the Library at Middle Hill.

The several portions of this famous Romance describe in the first four books, the Exploits of Amadis de Gaul; the fifth book, those of his son, Esplandian; the sixth, those of Don Florisando; the seventh, those of Lisuarte de Grecia and Perion de Gaula; the eighth also relates to Lisuarte de Grecia; the ninth, to Amadis de Grecia; the tenth, to Florisel de Niquea; the eleventh, to Rogel de Grecia; and the twelfth, to Selves de la Selva.

Brunet quotes the edition of the FIRST FOUR books, printed at Salamanca, in 1519, as the first, though one printed in the same city, in 1510, is noticed under the word Vasco de Lobeyra, in the Summario de la Bibl. Lusitana. That at Middle Hill is dated 1521, printed in black letter, excepting the title, which is in red; on the upper part of the page is—"Amadis de Gaula;" and at the bottom—"Los quatros libros del virtuoso cavallero Amadis de Gaula: Complidos." On the 298th folio, is this colophon—

Acabanse los quatro libros del esforçado y muy virtuoso cavallero Amadis de Gaula &c. Fuero emprimidos en la muy noble, y muy leal ciudad de Caragoça: por George Coci Alemā—Acabarōse a. xxx. dias del mes de Julio, nel ano del nascimiento de nuestro Salvador Jesu Christo, de mil y quinientos y veynte uno.

On the following page, commences the Table which occupies three leaves; the whole volume comprises three hundred and two leaves.

The title of the FIFTH book is also printed in red, except the figure of Esplandian on horseback, which, with the border is black, having at the top—"Las Sergas de Esplādian;" and at the foot—

El ramo que de los quatro libros de Amadis sale: llamado Las Sergas de Esplādian, hijo de Amadis de gaula. Las quales fueron escriptas por mano del maestro Helisabad, por bue fuessen magnifiestos los grandes hechos que en armas hizo: segun q̄ en el presente libro se cuenta. MDXXVI.

Of the above the date only is in black letter, and is placed below the border. The Table precedes the work, and the whole consists of 126 leaves. On the verso of folio 125, is the colophon—

Acaban se las sergas de Esplandian, hijo del muy esforçardo y virtuoso Cavallero Amadis de Gaula, y fueron corregidas y trasladados por el muy honrado y muy virtuoso cavallero Garcia gutierrez de montalvo, Regidor de Medina del Campo, que los quatro libros de Amadis assimésmo corregio y enmedo. Deo gratias.

Then follow on the recto of folio 126, some verses by "Alōso de proaza, corretor de la Obra, al lector," beginning thus, "Los claros ingenios que quierē saber." At the conclusion of these verses, follows the colophon—

Fue impressa la presente obra en la muy noble y muy mas leal ciudad de Burgos a costa y espēsa de Juā de Juta, Florentin. Acabo se a quinze dias del mes de Mayo. Año del nacimiento de nuestro Salvador Jesu Christo de mil y quinientos y veynte seys años.

An edition of the SIXTH book, Don Florisando, printed so early as 1510, is known, but excepting in a small edition, this portion is not among those at Middle Hill.

Brunet notices an edition of the SEVENTH book, Lisuarte di Grecia y Perion de Gaula, printed by the brothers Cromberger, at Seville, in 1525; but Antonio states his belief that this portion was printed at an earlier date. The edition at Middle Hill is that printed at Saragoça, in 1587, which, being so late in the century, and not in black letter, I do not describe.

The Title of the EIGHTH book, Lisuarte de Grecia, containing the death of Amadis de Gaula, is printed in red, except the portraits and border and the statement of the death of Amadis, which is placed in mourning, by being printed in black letter. The title contains six portraits. In the centre, Amadis is seated enthroned; Esplandian on his right, Lisuarte on his left. Under Esplandian, is Galaor; under Amadis, is Amadis de Grecia, and under Lisuarte is Florestan. Below these is the Title—

El octavo libro de Amadis: que trata de las estrañas aventuras y grandes proezas de su nieto Lisuarte: y de la muerte del inclito rey Amadis. MDXXVI. This date is printed in red.

The Prologue commences thus—

Prologo del octavo libro d'amadis de gaula. Dirigido al illustrissimo Señor el Señor dō Jorge hijo del invictissimo rey dō Juā el segundo de Portogal, maestro de Vis y santiago: duque de Colmbra, señor de mōtemayor el viejo, y torres novas, y de las Behetrias. Fecho por Juan diaz bachiller en canones.

Diaz in this prologue states, that Esplandian is the fifth part of Amadis de Gaul; Florisando, the sixth; and that Perion* and Lisuarte follow. At folio 220, is this colophon—

Fenece el octavo libro de Amadis. En el qual se trata de los valientes fechos en armas del cavallero Lisuarte di Grecia hijo del Emperador Esplandian y assi mesmo se trata de la muerte del muy esclarecido rey Amadis. Fue sacado de lo Griego y Toscano en Castellano por Juan diaz bachiller en canones. Fue impresso en la muy noble y leal ciudad de Savilla por Jacobo cromberger aleman† y Juan cromberger. Acabose a. XXV. de Setiembre Año de mil y quinientos y veynte y seys.

The Table occupying three leaves follows, and the volume wholly comprises 223 leaves.

Amadis de Grecia, is the subject of the NINTH book, which is in two parts, the whole containing 232 leaves. The title is printed in red, excepting those words here denoted in italics, the date, the portrait and border.

El noveno libro de *Amadis d' Gaula*: que es la cronica del muy valiete y esforçado principe y cavallero de la ardiente espada *Amadis de Grecia*: hijo de *Lisuarte de Grecia*: Emperador de Constantinopla y de Trapisonda: y rey de Rodas, qué tracta de los sus grandes hechos en armas, y de los sus altos y estraños amores. MDXLII.

* From this it appears to me that the proper title to the seventh Book is "Perion de Gaula."

† This James Cromberger subsequently went to Mexico, and printed the first book in that kingdom, a copy of which is in the library at Middle Hill.

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The heading to the Prologue is a repetition to the word 'amores' of the Title, and is thus continued:

Segun que los escrivio el gran sabio en las magicas Alquife. Nuevamente hallado y emendado de algunos vocablos que por la antiquedad estavan corrompidos. Por Feliciano de Silva corregidos. Dirigida al illustrissimo Señor Dō Diego de Mendoça Duque del infantazgo conde del real: marquis de Santillana; señor de las casas de la Vega.

On the Title to the second part, s added—

La qual fue sacada de griego en latin, y de latin en romance segun que la escrivio el gran sabio Alquife en las magicas, etc.

And the colophon to this states—

Fenesce el noveno libro de Amadis de Gaula: que es la Coronica del muy valiente, etc. (as in Title;) y rey de Rodas. Fue impresso en la muy noble y muy leal cibdad de Sevilla en las casas de Jūa crōberger q̄ dios perdone. Acabose a veynte y siete dias dl mes de Junio. Año del Señor de mil y quinientos y quarenta y dos años bispera de Señor Sant Juan.

Florisel de Niquea, in four parts, is considered to constitute the TENTH book, but I have seen no early edition in which it is positively stated to be so. The earliest edition of the first two parts at Middle Hill, is that printed at Saragoça in 1584, which are not in black letter. The third part is in black letter, and the title is printed in red, excepting the names here indicated in italics under the portrait, and the portrait.

El tercera parte de la Coronica del muy excelente Principe Dō *Florisel de Niquea*, en la qual trata de las grandes hazañas de los excelentissimos Principes dō Rogel *de Grecia y el segundo Agesilao*, hijos de los excelentissimos principes dō *Florisel de Niquea y Don Falanges de Astra.*

The Prologue commences with the word "Prohemio," and after reciting the above words of the Title, continues—

La qual fue corregida por Feliciano de Silva de algunos errores que en la trasladacion que se hizo del Griego en latin por el gran hystoriador Falistes campaneo avia, va dirigida al Illustrissimo señor Don Francisco de Zuñiga de Soto Mayor, Duque de Bejar, etc.

Colophon. Acabose la Choronica de los vitoriosos y invencibles Cavalleros Don Rogel de grecia: y el segudo Agesilao hijos, *etc.* [as in Title] la qual fue corregida por Feliciano de Silva, *etc.* Impressa en la ynsigne ciudad de Evora en casa de los erederos de Andres de Burgos.

No date. It contains 285 leaves, in black letter.

The title of the fourth part of Don Florizel, in two parts, is printed partly in red; on the top is "Don Florizel de Niquea," in red; and at the bottom of the plate, under the portrait, the black part in italics—

La Primera Parte *de la quarta de la Choronica de el excellentissimo* Principe Don Florisel de Niquea, *que fue escripta en Grigeo por* Galersis, *fue sacada en Latin por* Philastes Campaneo, *y traduzida en Romance Castellano por* Feliciano de Silva.

The preface is dedicated to the Queen. The half-title repeats the Title, then follows—

Dirigida—a la Reyna Doña Maria hija del a C.C.M. el Emperador don Carlos, etc.,|y muger del—Rey Maximiliano hijo del—Señor Don Fernando Rey de Ungria.

Impresso en Caragoça por Pierres de la Floresta, Año de 1568.

This copy at Middle Hall is not in black letter.

Unless the ELEVENTH book is formed from the third and fourth parts of Don Florizel, we have no other knowledge of it.

The title of the TWELFTH book, Don Silves de la Selva, excepting the proper names, is printed in red. On a scroll, above the portrait, in black letter, is, "Dō Silves de la Selva;" and at the foot is the following—

Comiēça la dozena parte del invencible cavallero *Ama dis de Gaula*, Que tracta de los grandes hechos en armas del esforcado Cavallero *don Silves de la Selva* con el fin de las guerras Ruxianas. Junto con el nacimiento de los temidos Cavalleros *Esferamundi, y Amadis de Astra.* y Assi mismo de los dos esforçados principes *Fortunian y Astrapolo.* Dirigido al Illustrissimo señor *don Luys Ponce de Leon.* Duque de Arcos, Marques de Zahara, Conde de Casares, señor de la leal villa de Marchena, etc.

The colophon ends—

Aqui se acaba la dozena parte del esforcado cavallero Amadis de gaula, que trata de los grandes hechos en armas del principe Don Silves de la selva: junto con el fin de las crueles guerras Ruxianas: y del nacimiēto de los principes Espheramundi: y Amadis de astra: con los nacimientos de otros estremados principes y hermosas infantas.

Fue impresso el presente libro: en la muy noble y muy leal ciudad de Sevilla: por Dominico de Robertis. Acabose a seys dias del mes de Noviembre: Año del nacimiēto de nostro salvador d' MDXLVI.

This volume is in black letter, and contains 150 leaves.

The above editions are all in folio and black letter, except Book 7 and Parts 1, 2, and 4 of Book 10. I will collect as well as I can the dates of all the editions prior to 1600, and send them to you for your next Number. The 13th book contains the Acts of Espheramundus and Amatis de Astra, but this is not at Middle Hill.

Middle Hill, Dec. 2. T. P.

STERNE'S GRAVE.—Passing this morning by the burial ground of St. George's, Hanover Square, in Tyburnia, I was induced to ask permission to visit Laurence Sterne's grave, which was instantly conceded; and was directed to the west side, that it was close by a tree, and near the wall, over which an opening between some houses in the adjoining mews would serve as a guide. To my astonishment, the grave-stone was in the most perfect order, and on enquiry was informed the whole had been restored within the last three years, the expences having been borne by a shilling subscription, of which one of the curates, named Peate, had been the instigator.

It is to be regretted that on this occasion the error in the inscription was not amended. Sterne died, as faithfully recorded in Current Notes, 1854, p. 31, on March 18, 1768; on the head stone it is inscribed he "Died Sept. 13, 1768." The words at the commencement, "Near this place lyes the Body," excites feelings no less of sorrow than pain on recurring to the circumstances which are so fully noticed in Current Notes as above quoted. Sterne was buried here on March 22; but in the night of the 24th some resurrectionists took up the corpse, and transmitted it as a subject for the dissection room of Cambridge University.

Shepherd's Bush, Dec. 1. A SHANDYITE.

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MISAPPLICATION OF NATURAL INTELLECT.

Personal, political, and other causes have induced in parents and superiors, a frequent appropriation of persons to appointments and callings to which their minds were in no way disposed, and the glories arising from the conceptions and labours of the brightest intellects have been thus in many instances lost to the world. Dante, in his Paradiso, Canto viii, al fine, thus expatiates—

Sempre natura se fortuna trova
Discorde a sè, come ogni altra semente,
Fuori di sua region, fa mala prova ;
E, se il mondo quaggiù ponesse mente
Al fondamento, che natura pone,
Seguendo lui, avria buona la gente.
Ma voi torcete alla religione
Tal che fu nato a cingersi la spada,
E fate Re di tal ch' è da sermone:*
Onde la traccia vostra è fuor di strada.

Cary has admirably translated these lines—

Nature ever,
Finding discordant fortune, like all other seed
Out of its proper climate, thrives but ill;
And were the world below content to mark,
And work on the foundation Nature lays,
It would not lack supply of excellence.
But ye perversely to religion strain
Him, who was born to gird on him the sword ;
And of the fluent phraseman you make your king:
Therefore your steps have wander'd from the paths.

The quotation of these full of meaning verses of Dante, is not intended as a contrast to Bacon's wise precept offered to the readers of Current Notes, p. 88 ; but rather as a corollary to his words, if the affection, or the aptness of the child be extraordinary, it would be wrong to cross it.

Bristol, Dec. 1. F. S. DONATO.

The Epitaph noticed in Current Notes, p. 85, by M. J., is thus found in a Collection, but not stated whence derived.

O cruel Death! how could you be so unkind
As to take He, and leave She behind?
If one, why not t'other?
Which would have been more agreeable to the survivor!

Lincoln's Inn, Dec. 15. J. L. R.

In Fort William kirkyard, is the following singular Epitaph :

Sacred to the memory of Captain Patrick Campbell, late of the 42nd regiment, who died on the 13th December, 1816, aged eighty-three years.
A true Highlander,
A Sincere Friend,
And the best deer stalker of his day.

---

* Dante truly by these words ' tal ch' è da sermone,' implied a priest, a friar, a preacher, and the meaning of the last words is, ' your steps wander from the path,' that is, they wander still.

EARLY MERCHANTS MARKS.

Merchants marks are fanciful rebuses assumed in past ages by traders as distinctive marks on their bales destined for exportation, and proffer in many instances elaborate and very complex combinations of letters and characteristic forms. Mr. W. C. Ewing has ably described above three hundred of the merchants marks of Norwich ; and Mr. Harrod in his Notes on the Records of the Corporation of Great Yarmouth, has incidentally noticed about thirty belonging to that place.

Possibly by noticing the enclosed devices on rubbings from the original brasses of merchants marks, on their monumental mementoes in the several churches in Ipswich, it may induce others to observe them elsewhere, and some information respecting others might be elicited in Current Notes.

In the north aisle of the church of St. Mary Tower, on the brass of Thomas Drayle, Portman ; who died in 1500; is the following—

On another brass in the south aisle of the same Church, is an inscription to Alys late wyfe of Thomas Baldry, merchant ; sometyme the wyfe of Master Robert Wymbyll, Notary, which Alys deceased 21 day of August, 1506.

Thomas Baldry was thus evidently the second husband of Madame Alice, and his mark impaling firstly the mercer's arms was thus ostensibly placed on her consignment to Hades.

In the chancel of the church of St. Mary Key, is the brass of Thomas Pownder, Merchant and Bailiff, who died November 7, 1525. Shaw has described this brass, bearing on the dexter side the arms of Ipswich; and on the sinister side, those of the Company of Merchants Adventurers.

In the same church is another brass to Augustin Parker, who died March 12, 1590, aged 63.

A clear instance where the husband and the wife's initials are embodied in the same device, occurs in the church of St. Nicholas, on the brass to Susanna Parker, wife of Augustin Parker, who died August 13, 1664, aged 24. This brass bears also the arms of the Merchants Adventurers and the Grocers' Company.

The Parkers were apparently of the same family.

Lee Road, Blackheath, Dec. 5. J. J. H.

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DUCKING STOOL FOR SCOLDS IN SCOTLAND.

In the early Sessional Records of Brechin, is the following notice of the Cucking or Ducking stool for scolds—

1616, Nov. 19. Margaret Watt and Isabella Moreis, both married women, accused each other before the Session of Brechin, of certain slanders. The Session ordered both to be wairded tuentie four hours, and to be put in the Joggs or Cokstool on monday next, or releiff thame selffis ilk ane of thame be four poundis, with certificatione that yff they fall in the lyk hereof, they salbe cairtit through the toune.

Brechin. A. J.

PRESENTMENT OF AN INCORRIGIBLE SCOLD.

To the Worshipful Thomas Parker of Browsholme, Esq.

Wee whose names are subscribed doe humbly certifye that Margarett, the wife of Edward Hancocke, hath since her coming to have residence in Bradford, been noted and knowne to be a common disturber of her neighboars, in the way of Scoldinge, for which she was in Slaideburne Court presented for a common scold, and continuing that unneighbourly practice was Ducked, and for all that, shee hath hitherto practised the like way of Scoldinge, soe that scarce a familye in the said Towne is free from her; and this wee make bold to certifye unto your Worship, as a certaine Truth.

Witnesse our hands the 6th day of March, Año Dom. 1673.

HENRY KNOWLES,
WILLIAM CALVERLEY,
STEPHEN ANDERTON.

Browseholme, is in the parish of Waddington, in he West Riding of Yorkshire.

PLEASE THE PIGS! a common colloquial phrase is a verbal corruption of "please the pyx," that is, the vessel containing the Eucharist, which by believers in Transubstantiation was superstitiously regarded as Divinity.

WILLIAM HENRY IRELAND.

NEMO'S desire in reference to 'some account of this somewhat accomplished man,' would, were the truth told, afford him but little gratification. NEMO is in error in supposing him to have been "the Author of the Shakespeare Forgeries." His father, Samuel Ireland was the original deviser of the whole affair. He had succeeded so well in befooling 'professed judges' of the original designs by Hogarth; that prompted by his needy circumstances, he let fly at a higher game, and befouled the shrine of England's dramatic bard! It was Samuel Ireland's eldest daughter who wrote the imitations of the dramatist; the younger one assisted, and the redoubtable William Henry was merely a copier. It was Samuel Ireland who began by collecting books of Shakespeare's time, fabricated manuscript notes and inserted them in the books as if written by the immortal bard, when finding them greatly admired, he persisted till their frequency might have divulged the nefariousness of the transaction, to all but those who were stupidly blind. In one of his freaks, Samuel Ireland desirous of accommodating the world with a portrait of the irritable Shakespearian Critic John Dennis, and not aware there was really one extant, engraved by Vandergucht—ventured on one copied from an *original* drawing by Hogarth, in the second volume of his Graphic Illustrations of that celebrated painter. It is almost nugatory to observe Hogarth never troubled himself about John Dennis of theatrical thunder notoriety, and the portrait there presented, is a fiction by Samuel Ireland, though received as genuine by many respected Hogarthian Collectors.

Should NEMO's desire be still unsatiated, the writer to whom William Henry Ireland was long personally known, may possibly communicate some particulars, hitherto but very imperfectly known. Let this be generally understood, the 'Confessions' published by him, were a tissue of lies from beginning to end, and the original idea of the volume, was caused by an irresistible impulse at the moment, that of raising the wind, as he himself assured the writer—

When needs must, the devil drives!

SHROPSHIRE DIALECT.

During a residence some years since in Shropshire, I made a list of the principal provincialisms, which are heartily at the service of Current Notes.

Llangollen, Dec. 12. G.

Adland. The headland of a ploughed field.
Anunst. Over against; opposite.
Ax. To ask.
Baggin. The luncheon of a ploughman, generally carried in a bag.
Belly vengeance. Very weak beer.
Bin. To be. *Examples.* How bin you? They bin bad uns they bin!
Blow, pronounced blow. Blossom.
Brummack. A hook to cut broom.
Brummill. A hill covered with broom,
Bullirag and bullrag. To scold vehemently.
Bullragging. A good scolding.
Butty. A companion labourer.
By-blow. An illegitimate child.
By Gosh! By Gum! Two oaths, the first "by God's house;" the second referring to the Trinity.
Ceout. To bark as a cur, generally called a ceouting dog.
Chats. Very small potatoes.
Clat. To tell false tales of another.
Clem. To starve. *Ex.* I am welly clemmed.
Clout. A blow.
Colly West. Awry, or crooked.
Cornell. A corner.
Cow. To frighten. *Ex.* Dunna be cowed by him!
Cowt. A colt.
Cratch. To eat well.

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Cratch. 1. A bacon rack. 2. A horse rack.

Ex. Ye schulen fynde a yonge child wlappd in clothes and leyd in a cracche.—Wicklif's Translation.

Crib. A rack for fodder.

Cricker. A man who attends the market to buy butter, fruit, etc. to sell elsewhere.

Croodle. To crouch down, as over a fire.

Dayd. An oath. *Ex.* I'am dayd if I do it.

Dither. To shake as from cold. *Ex.* I'm all of a dither.

Duck. To stoop the head.

Dout. To extinguish. *Ex.* Dout the candle.

Dunny. Deaf.

Dȳch (pronounced long). To cut or clean out a ditch.

Eddish. Aftergrass.

Elrake. A heel rake,

Ess. Ashes.

Ess hole. The space under a kitchen grate for ashes. Sometimes also called a Purgatory.

Evil. A dung fork called also a dungevil, and a sharevil.

Fasten. To seize. *Ex.* The dog fastened him by the leg.

Fauce. False.

Feg. Fog grass.

Fettle, *s.* Order, condition.

Fettle, *v.* To put in order. *Ex.* I soon fettled it.

Forecast. Forethought.

Fresh. Denotes a state not quite drunk, but decidedly not sober.

Gaup. To stare foolishly. *Ex.* What bin'e gauping at?

Girder. A violent blow.

Glat. An opening where a fence has been broken.

Grig. Heather. In Welsh, gryg.

Grin. A gin, or snare for rabbits and hares.

Growte. To work in. A dirty hand is said to be growted with dirt.

Haggle. To dispute while buying.

Handy. Expert, ready; a handy fellow; things be handy.

Heft. An exceedingly hard lift or draught. When a cart is so fast as not to be stirred, the horses are said to draw at a dead heft.

Hide. To beat.

Higgler. The same as a Cricker.

Hound. A term of reproach. You lazy hound.

Houndish. Sullen.

Insense. To impress on the mind.

Jag. A small piece, or portion. *Ex.* A jag of bread, a jag of hay, etc.

Kymet. Denotes weakness of intellect where personal restraint is neccssary.

Kype. A basket of unpeeled osiers.

Lase. To beat. *Ex.* He gave me a lasing.

Lats. Laths.

Linty. Lazy.

Lissom, Pliant, supple.

Lug. To pull, or draw. *Ex.* To lug the hair, corn, etc.

Lungous. Violent. Sometimes used in an approving sense, as a lungous workman, etc.

Melch. In milk. *Ex.* A good melched cow.

Milner. A miller.

Mixen. A midden.

Mot, or motty. A mark, as in the game of quoits.

Nail-passer. A gimblet.

Nesh. Tender, delicate. *Ex.* A poor nesh creature.

Oont. A mole.

Oont-catcher. The mole-catcher.

Oss. To try or endeavour sometimes to promise well. *Ex.* You dunna oss to do it. The cowt osses well.

Peart. Lively. Also a similar state to fresh.

Plash. Water in large quantities. A plash of rain.

Potch. To pierce, or puncture. He potched his finger in my eye.

Purgy. Proud, conceited.

Rack. A pathway in a wood.

Racklin. The smallest of a litter, as pigs, dogs, etc.

Runt. Small and deformed.

Sapy. Moist, denoting the first stage of putrefaction in meat.

Scutch. The roots of the dog grass.

Shut. A narrow outlet from one street to another.

Shut. To get rid of. *Ex.* You bin well shut of it.

Slang. A narrow strip of land.

Soak. The place where a spring bursts out.

Spaul. A term used in cutting timber; after the first cut with the axe has been made, a second made a few inches from it causes the intermediate wood to fly out; this piece is said to spaul.

Stodge. To satiate.

Stoul. The stump of a tree cut down.

Sup, *v.* To drink.

Sup, *s.* A draught.

Tade *perfect* of To take. *Ex.* I tade him home.

Tallent. A hay loft.

Teart. Sharp, acute.

Trig. A small gutter.

Unshut. To ungear horses.

Uvver. Upper. The hill country by those in the plains is called the uvver country.

Wap. To beat.

Wapping. Large.

Welly. Nearly, almost.

Werrit. To tease.

Yair. Hair.

Yarn. To earn.

Yed. Head.

Yeddart. Edward.

Yeow. An ewe.

Youk. To cry out

Negatives ending in na.

I amna.	I am not.	I munna.	I must not.
I binna.	I be not.	I shanna.	I shall not.
I eanna.	I cannot.	I shudna.	I should not.
I didna	I did not.	I winna.	I will not.
I couldna.	I could not.	I wunna.	I will not.
I hanna.	I have not.	I wudna.	I would not.

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HONEST DICK LEVERIDGE.

Among the many attempts to enforce their claims on the public patronage, none pursue that course with a greater chance of effect than the player or the singer. The General Advertiser, March 14, 1743-4, has the following which may possibly afford some amusement.

Advertisement, by Mr. LEVERIDGE, to be sung to the Tune of—

A Cobler there was, that liv'd in a stall.

Observing the Papers for several days,
Fill'd up with a number of Benefit plays
My Muse smiling said, Dick! it will not be wrong,
To sound an Advertisement in Merry Song.
Derry down, down Derry down.

And thus now I raise my voice to the Town,
To move your kind thoughts against my day comes;
And then with your favour, my Play to promote,
That Leveridge may sing when he offers his note—
Derry down, down Derry down.

Some advertisements in the papers of that year, show that Leveridge then resided in lodgings, "in Hanover Street, the third door on the right hand from Long-Acre." That side of the street has vanished in the recent widening of the thoroughfare. Subsequently, Leveridge kept the Constitution Tavern, corner of Tavistock Court in Tavistock Street, Covent Garden, and here Thomas Frye painted his portrait in an admirable manner, it is now in the possession of Edmund Calvert, Esq.

December 8. EDWARD F. RIMBAULT.

DECISION OF A PRUSSIAN MONARCH.

FREDERICK THE GREAT, in 1755, sometime before the impending war, travelled *incognito*, attended by one or two servants into Germany. At an inn in one of the towns through which he passed, being alone, he enquired what company there was in the house, and being told there were four gentlemen, he sent a polite message, with his compliments, and desired he might spend the evening with them: his request was refused. The king asked the innkeeper, if there was any gentleman in the neighbourhood, whom he might for the evening obtain as a companion. An officer who lived close by was sent for, when the association was wholly to Frederick's gratification, and he learned from him, the character of several of his officers, and other matters. Not long after the king sent him a letter, made himself known, and proffered his former evening companion a considerable post in his army. The officer replied, that though very sensible of the honour, he could not accept it, as he was actually engaged for two years, after which he should be at his Majesty's service. This, the king failed not to remember, the two years expired but a day or two before the important battle of Rosbach, when Frederick, in a letter, written wholly in his autograph, wrote to remind him of his promise—the honour of both was maintained.

The Emperor Napoleon the First, in his last will dictated at Longwood, in April 1821, directed that among the effects which Marchand was to take in charge, and convey to his son, was 'My alarum Clock: it is the alarum clock of Frederick the Second, which I took at Potsdam.' After this explanation can it be matter of surprise that Old Fritz's successor in the Monarchy has since been ignorant of knowing—what's o'clock!

ENTRE NOUS.

SAMUEL ROGERS the poet, and the associate of poets, threw off this mortal coil early on the morning of Tuesday, the 18th inst., about half an hour after midnight—the last of the stars that shone in his orbit. In the unpublished autograph Journal and Confessions of the once celebrated Lady Caroline Lamb, is the following allusion to names and parties who are now all passed to that bourne from which no traveller returns. The lines here stated to have been written by the author of "The Pleasures of Memory," are not in any edition of his writings.

The first time Lord Byron called at Melbourne House he came with Moore and Rogers; my child, a beautiful boy of three years old, fell asleep on his knee, and he sat for two hours, fearful of awakening him. In the very spirit of prophecy, Rogers wrote on that occasion the following lines:—

TO AN INFANT SLEEPING IN A POET'S ARMS.

Oh! wake thee, Cherub! sleep not there,
Where passion's throes the soul deform;
So rests the seraph of the air
Upon the cloud that veils the storm.

Oh! wake thee, dearest! for the heave
Of that proud heart is fraught with care;
Those arms that fold thee—to deceive,
For there's a slumb'ring serpent there:

A Serpent that will shortly wake,
And o'er each flow'r of bliss be twined;
From hope her dream of rapture take,
And blight the Eden of the mind.

Then, wake thee, boy! for even now,
The poison works with subtle art;
Prepared with many a traitor vow,
To break thy doating mother's heart.

THE notice of Samuel Rogers, in Cadell's Contemporary Portraits, was communicated by himself, and there the date of his birth at Newington Green is stated July 30, 1763; he therefore died in his ninety-third year, at No. 22, St. James's Place.

TALBOIS. Having obtained the pedigree of the Lincolnshire branch of the ancient family of Talbois, I am desirous of knowing if there are any records of them in the county of Bedford, and possibly some of your correspondents can give me some information? The name is spelt in various ways—Ivo Tailbois, William Tallebose, Taillegebosch, or Taillegebosc. Ralph Taillgebosch, or Tailebosc, Sheriff of Bedfordshire. Taylebois, Tailboys, Talboys, Tayleby, and Tailby.

Cranoe Rectory, Dec. 20. J. H. H.

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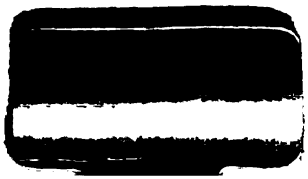

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